WHAT WE HEAR IN MUSIC

ANNE SHAW FAULKNER

Rhoda M. Bengston

WHAT WE HEAR IN MUSIC

A Course of Study in

Music History and Appreciation

for use in

THE HOME

Music Clubs, Conservatories, High Schools, Normal Schools, Colleges and Universities

I. Learning to Listen: National Music
II. The History of Music
III. The Orchestra: The Development of Instrumental Music
IV. The Opera and Oratorio

By

ANNE SHAW FAULKNER

Each Part is divided into thirty lessons with illustrations for each lesson, to be given with the Victrola and Victor Records

Educational Department
Victor Talking Machine Company
Camden, New Jersey

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Camden, New Jersey, U. S. A.

Fourth Revised Edition
(Second printing)

Table of Contents

Page

Foreword 5

Introduction 7

Part I—Learning to Listen: National Music 12

Part II—The History of Music 62

Part III—The Orchestra: The Development of Instrumental Music . 140

Part IV—The Opera and Oratorio 200

Analyses of Records 259

Bibliography 386

Pronunciations 392

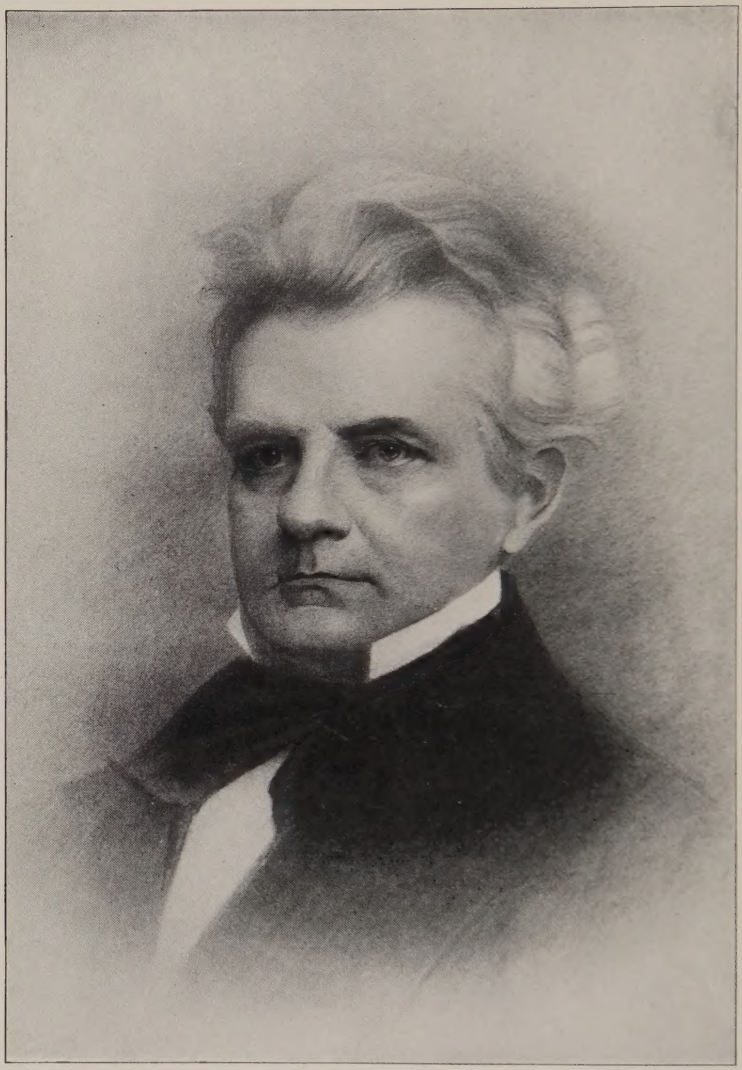
Index of Choruses Suggested 396

Index of Cantatas Suggested 400

Numerical List of Records Grouped According to Parts 401

Numerical List of Records Used in Entire Book 403

Alphabetical Index of Records 405



LOWELL MASON (1792–1872)
Father of School Music

Foreword

IN this course of study it has been the earnest desire of the author and the publishers to contribute a well-organized plan for the study of music in a broadly cultural style, looking toward giving a working knowledge of the literature of music, rather than a theoretical study of the form and grammar of the subject.

The study of high school music must be arranged to attract, hold and EDUCATE every boy and girl, regardless of whether they can sing or not, and should furnish opportunity, material and instruction that will enable them to become, not professional musicians, but music lovers and appreciative, intelligent listeners, knowing the world's music just as they know its history, prose, poetry and art.

Heretofore, the ideals of high school pupils in music have been virtually limited to the music they themselves could produce, thus restricting their observation to a very narrow field.

Music, when properly taught, stands for as much mental development and general culture as any other subject in the curriculum and should receive the same credits toward graduation from the local school, and as entrance requirements in the colleges and universities.

Colleges, private schools and universities have found it impossible, save in small special classes, to use music in any broadly educational way.

Individuals and clubs desiring to know music from a cultural standpoint, particularly if remote from the larger musical centers, have found it well nigh impossible to gain any adequate knowledge of the world's music because of lack of opportunity to HEAR enough of the really great music interpreted by great artists with reasonably frequent repetition.

To-day the trend of music study is strongly toward appreciation rather than theory. It is impossible, however, to study appreciation or interpretation without REAL MUSIC to interpret and appreciate.

Now the Victrola, with its wonderful list of Victor Records, which is regularly augmented each month, makes it possible to present the

whole subject in a vital form, bringing within the hearing of every student the real music to be studied. This course presents a careful selection of the choicest records for definite study in consecutive lessons, classified, analyzed, and set in chronological order and historical significance, starting at a given point, progressing systematically, and arriving at a legitimate conclusion.

This course is not intended to take the place of the regular chorus work, nor to minimize or displace the necessary study in sight reading, intervals, chromatics, music forms, etc., but to be superimposed upon the broad basis of such foundational work.

It is hoped that these lessons may furnish the means to produce a Nation-wide love and understanding of GOOD MUSIC.

FRANCES ELLIOTT CLARK.

What We Hear in Music

Introduction

1. *The Aim of the Course.*

This course of study in the history and appreciation of music has been prepared for use in high schools, normal schools, colleges, universities and schools of music, home, club, or individual study. It will serve as a thorough and analytical guide to the study of the literature of music, through the wealth and variety of the musical illustrations offered by the Victor Records.

In arranging this work for educational purposes the idea has been to develop in each individual or student a comprehensive appreciation of the greatest in the art, combined with a logical history of the growth of music. It is the author's hope that this book, with the use of the Victrola, will bring about this appreciation, and with it an increased enjoyment and wider understanding of the beauty and the message of music. This can come only through an intimate acquaintance with the greatest compositions in musical literature. For, "in the case of the best music, familiarity breeds ever-growing admiration," and, as Theodore Thomas most truly said, "Popular music is, after all, only familiar music."

It has been said that "the capacity to listen properly to music is better proof of musical appreciation than ability to sing or to play on an instrument."* It is just as necessary to train our ears as our fingers, and this may be accomplished only through repeated hearings of the greatest musical compositions. Music presents no visible form to the eye, therefore it must be re-created anew each time its message is revealed. Through the medium of the Victor Records one can now repeatedly re-create musical literature until the message of music can be understood by everyone.

In the presentation of this work it is necessary to remember that the fundamental power of music is to give pleasure and enjoyment. Over-technical analysis may reduce a poem, a work of literature, a painting or a musical composition to such a mass of detail, little of which is comprehended or understood, that the beauty of the

* From "How to Listen to Music," H. E. Krehbiel.

DA FORLI ANGEL WITH LUTE

work as a whole is hopelessly lost. Music is an art which must be considered as an important factor in the history of the world's civilization. Remembering Lord Lytton's epigram, "The Nine Muses are one family," let us try to correlate our study of music with the study of history and the development of civilization, as it is expressed in the other arts.

II. *Development.*

A course in the appreciation and understanding of any art must necessarily involve a study of the fundamental principles of that art. There are certain principles which are basic in all arts. Architecture, sculpture, painting, poetry, and music all reflect nationality and express through characteristic idiom the thought of the creator and his age.

Architecture emphasizes nationality; sculpture, form; while in painting, color as a medium of expression is more noticeable than the other principles. The very nature of poetry is the expression in words of beautiful thought in rhythmical form. Music embodies all of these principles: nationality, form, and an endless variety of expression or thought content, thereby becoming the greatest of all the arts.

By *Nationality* in music is meant the peculiar character which indicates life in certain localities or among certain peoples, as expressed in the folk song or folk dance, by the use of characteristic rhythms and scale formations.

Form or pattern in music is the definite order in which musical ideas or phrases are presented. In form are embodied the rules or technique of the construction of a composition. Form is the plan by which the musical architect creates the foundation and framework for his structure.

The *poetic* element of expression in music is endless in its variety and embodies thought and emotion.

Descriptive music is the imitation of various sounds of nature or certain activities of life; the telling of a story by means of tone, or painting of a mental picture which is suggested by the composer's designated title. Instrumental music of this class is termed "Program Music." *Color* in music is the endless variety of light and shade in

tonal relations. It is particularly applicable to orchestral compositions.*

The development of musical composition rests on the foundation of Nationality, which was manifested during the period of the early folk dance, and developed into those definite instrumental forms used at the time of Bach. During the same period, the simple folk song shows in its development a marked tendency toward that later school of music, which not only follows formal construction, but also gives a wonderfully clear and beautiful idea of the purity of tone.

These forms reached their perfection with the great composer Beethoven, who has been designated as the "culmination of the Classical School and the beginning of the Romantic School." After Beethoven's day there was apparent a decided tendency toward the expression of pure beauty of tone, also a growing use of the idea that all music should tell a definite story, or express a poetic idea. When the composers of the Classical Period had written descriptive music, their one idea was to have their story conform absolutely to the formal patterns of the period. With the rise of the Romantic School, however, melodic expression was to be no longer subservient to formal outline. Yet as Robert Schumann so wisely advised, "He who would create in free forms must first have mastered the old forms existent for all time." It is interesting to note that it was largely through the influence of Bach, many of whose manuscripts were now heard for the first time, that the composers of this period were enabled to keep descriptive music within the bounds of music's true realm.

FRA ANGELICA

ANGEL WITH TAMBOURINE

During the development of form, of poetic expression, and of descriptive music, the influence of folk music has been apparent. This strong national feeling has given rise, in the modern epoch, to the development of the great schools of Russia, Scandinavia and Bohemia, which to-day rank with the Italian, French and German schools.

It is the object of Part I to train the ears to distinguish between the fundamental principles of music, and the differences in their expression, through the medium of voices and instruments; also, to lay the foundation for all future study by a thorough consideration of nationality.

* There have been many theories regarding color in music. Haydn and several other musicians believed that certain instruments represented color, and many scientists have worked on this theory of the relation of tone and color.

In Part II the historic development of music from ancient times to the present will be considered, tracing the rise of the great schools of music, studying the lives of the greatest composers in their relation to the development of the world's music.

Part III specializes in the instruments of the orchestra and the development of instrumental forms, from the folk dance to the symphonic poem. Each instrument will be studied separately, then in various combinations leading to the modern symphony orchestra.

Part IV presents a thorough and detailed study of the historical development of the opera and oratorio.

III. *Suggestions for Study.*

THE MATERIAL

The Victor Records chosen for each lesson are especially adapted to illustrate certain definite points which are suggested in the context of that particular lesson. As one record will frequently illustrate another point in a lesson to follow, many of these records will be used several times.

Do not try to grasp *all* the points of each individual composition at the first hearing. Records have purposely been selected which will illustrate many different principles.

Note books should be provided in which outlines of the lessons should be kept, and these books should be frequently examined and marked. Preface each lesson presented with a short review of the lessons which preceded it, in order that students may have a clear conception of the inter-relation of ideas and events.

Always play the selection used for illustration entirely through first; then play in fragments, with analyses and discussion, as desired; replay again in entirety, having in mind all points brought out.

After a record has been played, write on the board the principle which the class has agreed is the most strongly illustrated by that selection. If a composition bears a title, allow the class to express their opinion as to its meaning before the analysis has been given them. Do not give the name of the interpreting artist or organization until the class has decided what voices or instruments have been heard; then replay the record.

ANALYSIS

Analysis of every composition used for illustration, classified as to composers, will be found on pages 259 to 386. The analyses of the numbers on each program should be read and notes taken of the salient points.

BIBLIOGRAPHY

Students should read as many books on music as possible to enhance the meaning of these necessarily brief lessons. For that purpose a short bibliography is provided, and books marked with "**" are especially recommended for practical use in libraries.

CHORUSES

Following each lesson a list of choruses is suggested for class work. These have been fitted into the thought of the lesson so as to furnish additional material for illustration; also to correlate closely the regular choral work of the schools with the work of this course.

Part I

Learning to Listen

NATIONAL MUSIC

Preface

It is the purpose of Part I to assist the student to distinguish between the fundamental principles of music through the media of voices and instruments.

As the later development of all forms of music rests on nationality, the folk music of all lands will be carefully considered.

Part I is divided into thirty lessons, as follows:

I. The Fundamental Principles Illustrated in Instrumental Music.
II. The Fundamental Principles Illustrated in Vocal Music.
III. The Elements of Music.
IV. The Tone Quality of Women's Voices.
V. The Tone Quality of Men's Voices.
VI. The Combination of Women's and Men's Voices.
VII. Instrumental Combinations.
VIII. The Simple Elements of Form in Music.
IX. Imitation in Music.
X. Poetic Thought Expressed in Music.
XI. Descriptive Music.
XII. The Subdivision of the Fundamental Principles.
XIII. The Classification of National Music.
XIV. The Similarities in National Music.
XV. The Differences in National Music.
XVI. Italy.
XVII. Spain.
XVIII. France.
XIX. Germany.
XX. Bohemia.
XXI. Hungary.
XXII. Russia
XXIII. Poland.
XXIV. Norway.
XXV. Sweden.
XXVI. Ireland.
XXVII. Wales.
XXVIII. Scotland.
XXIX. England.
XXX. America.

Part I

Lesson I

The Fundamental Principles Illustrated in Instrumental Music

Music is frequently called "The Universal Language" because it is the first and most natural expression of human thought and emotion for all the races of the world, no matter what their native tongues may be. Although this fact is recognized, there are really but few people who understand the true meaning and significance of the language of music. Unfortunately, many have the idea that it is impossible to learn to listen to music unless one possesses a foundation of technical training in the art. While such a training does naturally add to the enjoyment of the listener, a lack of such training does not need to bar the lover of music from learning to understand the message which music conveys.

Practically all of the deepest feelings of man's heart and life have been expressed in music through the employment of the three elements, rhythm, melody and harmony, which are the component parts of all musical composition.

There are but four fundamental principles of life which are expressed in all art. They are most easily recognized when listening to music. These principles are:

Nationality.—The characteristic melodies and rhythms found in different localities.

Form.—All music conforms to a definite pattern, or form, which is made by the recurring use of contrasting melodies. The simple forms most easily recognized are those used in songs, marches and dances (waltz, minuet, gavotte, etc.). More complex forms are those used in sonatas, quartettes, overtures and symphonies.

Poetic Thought.—A tonal expression of ideality; although compositions of this type often have titles, they are not descriptive compositions in the true sense of the word, but express rather a state of feeling often known as mood or atmosphere.

Descriptive Music.—A story told in tone, sometimes through the medium of rhythmic, or tonal, imitation of animate or inanimate things, often through the use of national musical idioms. This type of music always has a title and follows a definite program. The instrumental music of this class is designated as "program music."

While all compositions possess form, and the majority reflect nationality, some one of the four principles of music is particularly noticeable in every composition. The following have been chosen to illustrate the four principles in instrumental music.

Nationality:
64842 *La Gitana* (*Arabo-Spanish Gypsy Song*) — *Kreisler*

Form:
74627 *Blue Danube Waltz* (*Strauss*) — *Philadelphia Orchestra*

Poetic Thought:
45096 *Melody in F* (*Rubinstein*) — *Kindler*

Program Music:
35381 *Danse Macabre* (*Saint-Saëns*) — *Vessella's Band*

CHORUSES

Scots Wha' Hae'—Old Scotch (Burns)—Nationality
Now the Day is Over (Barnby)—Poetic Thought
The Minuet (Mozart)—Form
The Minstrel Boy—Old Irish—Descriptive

Lesson II

The Fundamental Principles Illustrated in Vocal Music

The corner-stone on which all secular music rests is the folk song. A study of the folk music of the different nations shows most clearly that even in the simple forms of the folk song the four principles of music are clearly distinguishable. Although form is always present in every musical composition, it is more easily recognized in the folk dance song, which belongs to every nation. Even in primitive music, the poetic element is easily distinguishable, while the descriptive song has always been popular among all races of the world. The four elements of music have naturally been developed by composers until to-day, in both song literature as well as in opera, countless illustrations of music's four principles are to be found.

It is but natural that the addition of words to music greatly enhances the message of poetic thought, for no medium is more beautiful for the expression of melody than the human voice.

A definite title for an instrumental composition always suggests a program. In vocal descriptive music, this program is given through the medium of a text sung by the singer, while the instrumental accompaniment also materially aids in the recital.

ILLUSTRATIONS

Folk Music All National

Form:
88355 *Tarantella Napolitana* (*Italian*) — *Caruso*

Poetic Thought:
87566 *Cradle Song* (*Swedish*) — *Gluck-Zimbalist*

Descriptive:
64117 *Minstrel Boy* (*Irish*) — *McCormack*

Art Songs

Form:
64811 *Vous dansez Marquise* (*Lemaire*) — *Garrison*

Nationality:
18431 *By the Waters of Minnetonka* (*Lieurance*) — *Watahwaso*

Descriptive:
35476 *Danny Deever* (*Damrosch*) — *Werrenrath*

Opera

Form:
74512 *Waltz Song—"Romeo and Juliet"* (*Gounod*) — *Galli-Curci*

Nationality:
88085 *Habanera—"Carmen"* (*Bizet*) — *Calvé*

Poetic Thought:
88127 *Céleste Aïda—"Aïda"* (*Verdi*) — *Caruso*

Descriptive:
88327 *Toreador Song—"Carmen"* (*Bizet*) — *Amato*

CHORUSES

Onward, Christian Soldiers (March)
Believe Me, if All Those Endearing Young Charms (Moore). (Irish Air—"My Lodging is on the Cold Ground")
The Old Oaken Bucket (Woodworth). (Air—"Araby's Daughter")
We'll Touch the Strings to Music ("Mandolinata" Paladilhe)

Lesson III

The Elements of Music

The three component parts of music are: rhythm, melody and harmony, and every musical composition possesses all three of these elements.

Rhythm is the systematic grouping of sounds in metric units; in one sense the rhythm is the metre of music and bears the same relation to measure that metre in poetry does to quantity. No matter how originally the rhythmic units may be divided, rhythm would be exceedingly tiresome if the same tone were to be constantly reiterated; therefore, it is necessary for a succession of musical tones to be heard, although they are always governed by rhythm. Such a succession of tones is called melody or tune. Melody is heard in one voice or instrument; when several are heard simultaneously the effect is called harmony.

Harmony is the term also applied to the science of arranging tones that are sounded together, so that they make a combination which is pleasing to the ear. It is, therefore, readily understood that it is

practically impossible for rhythm, melody and harmony to be dissociated, although it is often noticeable when listening to music, that one element may overshadow the other.

ILLUSTRATIONS

17635	*Navajo Indian Songs*	*O'Hara*
18418	*By the Weeping Waters* (*Lieurance*)	*Watahwaso*
17663	*Good News* (*Old Negro Spiritual*)	*Tuskegee Singers*
	Live a-Humble (*Old Negro Spiritual*)	*Tuskegee Singers*

The first illustrations chosen are all from American folk music, and are examples of music's elements expressed in vocal music.

First.—A group of Navajo Indian songs, in which different primitive rhythms can be easily distinguished.

Second.—A setting of an Indian song, in which the characteristic melody has been retained.

Third.—Two Negro Spirituals, in which the harmonic element overshadows both rhythm and melody.

The instrumental illustrations chosen are the four numbers from the "Peer Gynt Suite No. 1," by Grieg.

35470	*Morning* *Ase's Death*	*Victor Concert Orchestra*
18042	*Anitra's Dance* *In the Hall of the Mountain King*	*Victor Concert Orchestra*

In "Morning" the repetition of a short melodic phrase makes *melody* the most apparent element in this beautiful tone picture, which reflects poetic thought.

"Ase's Death" also expresses a poetic thought, but through the accented use of the element of *harmony.*

"Anitra's Dance" illustrates nationality through its persistent *rhythm.*

"In the Hall of the Mountain King" is also an example of *rhythm,* although it is here used as a descriptive rather than a national expression.

CHORUSES

In Old Madrid (Trotère) **Aloha-oe (Hawaiian)**
Swing Low Sweet Chariot (Spiritual)

Lesson IV

The Tone Quality of Women's Voices

All music presents a definite thought or idea, whatever medium is used for its presentation. It is necessary next to learn to distinguish the tone quality of the voices and instruments which interpret music. The first consideration will be tone quality of women's voices.

The soprano is the highest human voice, ranging from c′ to a″, sometimes c‴ to f‴ or g‴. This voice also varies more than any other, so sopranos are classified as lyric, coloratura and dramatic sopranos. The lyric soprano is best used for the expression of simple melodic beauty. The coloratura soprano must be technically equipped to ornament (or color) all melodies, with varied runs, rapid trills and cadenzas, each syllable having more than two notes. This voice was most used by the early opera composers. The dramatic soprano primarily declaims the text, and brings out the dramatic force of the story. This voice is especially used by modern opera composers since Wagner, and by song writers since Schubert.

PAINTING BY RAPHAEL ST. CECILIA

The mezzo-soprano is the voice between the high soprano and contralto voices. The dramatic quality of soprano lies generally in this voice.

The contralto is the deepest-toned woman's voice, its average compass being f to e″, sometimes to f″ or g″. In mediæval days the highest voice in men was designated as alto (meaning high), and to distinguish the woman's voice from the man's, the term contra-alto (against the high) was used. To-day the terms contralto and alto are used interchangeably. The contralto has the greatest range of the human voice, and is best suited to denote tenderness, sadness or religious feeling.

In a duet between soprano and contralto, the most perfect blending of the voices is possible when a limited range is employed. In a trio, the mezzo voice helps to blend the high soprano with the alto, while in a quartet, we find the parts usually written for two sopranos, mezzo-soprano and deep alto.

In women's choruses the same division of parts is generally used. The division of the women's chorus into eight voices produces a remarkable tonal combination.

Students should first listen for the different tone qualities of the voices, then, for the principles involved in each selection.

ILLUSTRATIONS

Sopranos

74510 *Bell Song—"Lakmé"* (*Delibes*) (*Coloratura*) — *Galli-Curci*

88150 *Ye Banks and Braes o' Bonnie Doon* (*Scotch*) (*Lyric*) — *Melba*

87002 *Ho-yo-to-ho* (*Brünnhilde's Battle Cry*)—*"The Valkyrie"* (*Wagner*) (*Dramatic*) — *Gadski*

Mezzo-Soprano

88085 *Habanera—"Carmen"* (*Bizet*) — *Calvé*

Contralto

88288 *Air—"Oh, Rest in the Lord"* (*Mendelssohn*) — *Homer*

Duet

89131 *Duet of the Flowers—"Madame Butterfly"* (*Puccini*) — *Alda-Braslau*

Part Song

55055 *Sweet the Angelus is Ringing* — *Marsh-Baker-Women's Chorus*

Chorus

17624 *Spring Flowers—From "Samson et Dalila"* (*Saint-Saëns*) — *Women's Chorus*

CHORUSES

Home, Sweet Home (Payne-Bishop)
Ben Bolt (Thomas Dunn English)
Barcarolle (Brahms)
Welcome, Sweet Springtime (Rubinstein's Melody in F)

Lesson V

The Tone Quality of Men's Voices

The tenor voice is the highest male voice. In mediæval days the Latin name "teneo," "I hold," was given to the high voice singing the melody. The range is from c to a′, sometimes b♭′ to b♯′ and c″. The strong, full dramatic tenor is called *tenor robusto*, as distinguished from the light, liquid quality of the lyric tenor.

The baritone is the intermediate voice between the tenor and bass and corresponds to the mezzo-soprano voice in women. Its range is

from a to f′. Mozart was the first to realize the possibilities of this voice. Since Beethoven's day it has been a favorite medium with all composers. No voice is so capable of dramatic possibilities in the expression of pathos, sarcasm or humor, as the baritone. One of the greatest rôles for baritone is that of "Elijah" in Mendelssohn's Oratorio. In this work the compass of the voice is from c in the bass staff to f above.

DELLA ROBBIA

THE SINGING BOYS

The bass is the deepest male voice. In Russia, where no instruments are used in the church services, bass voices are found with tones as low as the second f below the bass staff. The customary range is from f to d′ or e♭′. The higher or more flexible bass voice is designated as *basso cantante*, while the heavier deep bass is known as *basso profundo*.

It is natural that music of a florid character should be entrusted to the higher voices; brilliant and dramatic arias are best interpreted by the middle voices; the deep voices are heard to the greatest advantage in beautiful sustained melodies.

All that has been observed regarding the combination of women's voices is equally true when applied to the voices of men. There is an added virility and strength when men's voices are heard in combination, which is much greater than that heard in the solo male voice.

ILLUSTRATIONS

88127	*Céleste Aïda—"Aïda"* (*Verdi*) (*Tenor*)	*Caruso*
88327	*Toreador Song—"Carmen"* (*Bizet*) (*Baritone*)	*Amato*
85119	*Drum Major's Air* (*Thomas*) (*Bass*)	*Plançon*

DUET

89075	*We Swear by Heaven and Earth—"Otello"* (*Verdi*)	*Caruso-Ruffo*
95206	*Trio—Duel Scene—"Faust"* (*Gounod*)	*Caruso-Scotti-Journet*
17563	*Anvil Chorus—"Il Trovatore"* (*Verdi*)	*Victor Male Chorus*
	Pilgrims' Chorus—"Tannhäuser" (*Wagner*)	*Victor Male Chorus*

CHORUSES

Love's Old Sweet Song (Molloy)
Out on the Deep (Frederic N. Löhr)
Wi' a Hundred Pipers an A' (Old Scotch)

Lesson VI

The Combination of Women's and Men's Voices

The combination of voices produces a far different character of tone than that of the solo voice. The duet for two voices, the trio for three, and the quartet for four, must be distinguished from the part song. In the part song, the upper voice is of the greatest importance, for the other voices are used as an accompaniment to the first voice and to provide the harmonic foundation. In the duet, trio and quartet, all the voices are of equal importance.

In all music of this character, great care must be taken to produce a good ensemble, by which is meant the perfect blending of tone, plus the unity of expression. It is said that a good ensemble is much more difficult to obtain with singers, than with instrumentalists, for the latter seem more willing to subserve themselves, than does the average singer. "The realization of fine ensemble, whether vocal or instrumental, seems to involve complete unselfishness on the part of all performers," says one authority.

The most perfect vocal combination is possible when the parts are assigned to the voices of women and men. The balance of color is more beautiful in this combination, for the contrast between the quality of the voices is more strongly felt and the entire gamut of vocal range is then distinguishable.

The earliest development of folk song began with the home singing by the family, then by the community singing.* One of the strongest factors in the establishment of the Reformed Church at the time of Martin Luther was the congregational singing which was then introduced, and from which the chorus was later evolved. Choral writing developed through the polyphonic treatment of the early composers to the broad, massive writings of Handel and Bach, which have never been excelled. Operatic composers use the chorus also with excellent dramatic effect. It has been rightly said that the rapid musical development in America is due largely to the old singing schools, chorus organizations, the great choral festivals held throughout the land, and the excellent choral training given in the public schools.

Schumann advised all young musicians to "sing diligently in choirs, especially in the middle voices, for this will make you musical."

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* The "Community Sings," which were held all over America during war days, taught the masses of the American public the pleasures of singing together. In many communities these "Sings" have developed into definite choral organizations.

ILLUSTRATIONS

35494	*Bridal Chorus—"Lohengrin"*	*Victor Opera Chorus*
35576	The Heavens Resound (*Beethoven*)	*Victor Oratorio Chorus*
35678	*Gloria from "Twelfth Mass"* (*Mozart*)	*Victor Oratorio Chorus*
	Hallelujah Chorus—"Messiah" (*Händel*)	*Victor Oratorio Chorus*

Lesson VII

Instrumental Combinations

There are many different combinations of instruments, the largest being the symphony orchestra and the brass band. In the symphony orchestra, the instruments are grouped into four choirs: the "strings" (violins, violas, violoncellos and contra-basses); the "wood-winds" (flutes, oboes, English horn, clarinets, bassoons and occasionally the French horn); the "brasses" (trumpets, French horns, trombones and tuba); and the "battery" (tympani, drums, triangle, bells and other instruments of percussion). The stringed instruments predominate in the symphony orchestra. (See Part III.)

The brass band is composed of three choirs: "wood-winds" (clarinets are principally used), "brasses" and "battery." The brass instruments predominate in the brass band.

The brass band has become a valuable addition to musical organizations in the past fifty years. Every regiment in Europe boasts of its brass band, which plays daily programs of classical music. In America the great brass band concerts have helped to make great music popular.*

The term "chamber music" is applied to smaller groupings of instruments, playing in a room, or small concert hall. The most important combinations are the trio and the string quartet. The former is generally composed of violin, 'cello and piano (or harp); the latter comprises two violins, viola and violoncello, the voices being similar in character to the mixed quartet:

1st violin—soprano.
2d violin—contralto.
viola—tenor.
violoncello—baritone or bass.

Five instruments are classified as "quintette," a wood-wind instrument or the piano being added to the regular quartet. Six instruments are designated as "sextette," seven as "septette," etc.

* During the World War the bands of America received a tremendous impetus through the thorough and unusual training given by John Philip Sousa and others in all the camps of the country. Many returned soldiers and sailors, who played in bands during the war, have started such organizations in their own towns to-day.

Combinations of wind instruments follow the same order as that of the strings, but are rarely heard.

ILLUSTRATIONS

17600	*At the Brook* (*Boisdeffre*) (*Violin, 'Cello and Piano*)	*Tollefsen Trio*
	Serenade (*Drigo*) (*Violin, 'Cello and Harp*)	*Florentine Quartet*
74575	*Andante Cantabile* (*Tschaikowsky*)	*Elman String Quartet*
74580	*Molly on the Shore* (*Grainger*)	*Flonzaley String Quartet*
74631	*Largo—"New World Symphony"* (*Dvořák*)	*Philadelphia Orchestra*
35265	*Triumphal March—"Aïda"* (*Verdi*)	*Vessella's Band*

CHORUSES

March of Victory—"Aïda" (Verdi) La Paloma (Yradier)
Spring Song (Mendelssohn)

Lesson VIII

The Simple Elements of Form in Music

Like every art, music follows a definite form or pattern.* Just as in architecture the simplest form, based on the square, develops into the great Gothic cathedral, in which the multiplicity of detail is worked out into one marvelous whole, so in music the simplest forms by repetition, imitation, contrast and varying of tonality and rhythm, develop into the most complex of the great contrapuntal forms, which will be studied in Part III.

Form in music is a synonym for *pattern*, or *design*. The simplest elements of musical form are those which are based on the early folk song and dance, and it is those which will be considered in this lesson.

Music's three elements, rhythm, melody and harmony, all enter prominently into the development of musical form.

The governing element of music is melody, and musical form is but balanced groups of short melodies, phrases, or musical ideas.

The smallest musical unit of melody is called the *motive*,† which varies greatly in length, but is usually two measures long. Let us take, however, as our example, a well-known song: here, the simple motive is only one measure. This is balanced by another one measure motive. Such a division is called a *phrase*.

* In all form in every art there are many deviations. It sometimes seems that form only exists so that the individual may overstep its boundaries. This is particularly true in the formal construction of poetry and music.

† The term "motive" may also be used to designate the "subject" of a composition in sonata form (see page 267); or as Wagner used it in his "leit motif," where it becomes the characteristic melody associated with the action of the drama (see page 223).

The combination of phrases gives us sentences or periods. The first phrase is known as the *antecedent phrase;* the second phrase, as the *subsequent phrase.* Generally the antecedent phrase does not end on the tonic, and therefore it sounds incomplete; we call such an ending *half cadence;* the subsequent phrase bringing the sentence to its completion ends with a *full* or *complete cadence* on the tonic.

The same idea is found in sentence building in grammar. Take the sentence, *"The man is attempting to frame a picture."* The subject (first motive) is *"the man." "Is attempting"* is the predicate (second motive). The statement *"The man is attempting"* is incomplete (corresponding to the antecedent phrase ending in a half cadence) and demands a phrase to complete its meaning. *"To frame"* and *"a picture"* (two additional motives) are here added as the explanation, making a complete sentence (period). To build a paragraph (divisions of the composition) more sentences must be added.

The structure of almost all musical periods is symmetrical: two phrases are balanced by two, three by three, four by four, etc.; however, this is not always the case; sometimes four and three, two and three, four and five, or other combinations are found grouped together, just as in poetry the lines are not always balanced in exactly the same number of feet.

The simplest elementary musical form is that in which one theme or melody is contrasted with another, after which the first melody is repeated. The earliest folk songs were expressed in this form, which is known as the *simple primary song form,* and which is designated as A-B-A. (In this formula A stands for the first melody, and B for the contrasting melody.) In many of the early folk songs the first theme is repeated and the pattern becomes A-A-B-A. Here the second phrase B-A balances the first phrase A-A (the same number of measures in each half), hence it is known as *binary* or *two-part primary form.* This is the most popular pattern to be noted in folk songs; almost all of the best-known folk and familiar songs follow this model.

Often a composer lengthens each of the three divisions (A-B-A) so that each division has the same number of measures, and the term *three-part primary,* or *ternary* form is given to the composition. Occasionally the first theme is prefaced by a short introduction, while the third (a repetition of the first) is followed by a short coda, or additional phrase, which brings the song or dance to a more finished ending. This ternary form is frequently expanded so that each division of the A-B-A pattern becomes a simple song form. This form occurs in many of the old dances, such as the minuet, gavotte, polonaise, etc., in which appear the principal song form (*A*), a subordinate song

form, or *trio,* in another key (*B*), and a restatement of the principal song form (*A*). When the counter dance began, it was played by three instruments, hence the name "*trio*" was given to this alternating melody.

In some of the folk songs, the melody was sung by one group, the second group beginning this melody as the first group began the second melody. A third or fourth division followed each other also. This is known as the singing of "rounds." There also developed a dance-form known as the *Roundel* or circle formation for as many as will. Probably from both of these early customs developed the *Rondo,* a musical form or pattern which also became a popular form of verse.* The Rondo is so named because of the frequent recurrence of the original theme, which must also end the composition. This rondo form existed in three patterns, but the most popular was that which is designated as A-B-A-C-A. First theme (A), contrasting theme (B), first theme repeated (A), another contrasting theme (C), return to original theme (A). From these simple folk songs and dances were developed all the more complicated forms which were evolved during the development of music.

ILLUSTRATIONS

64292	*Chanson Louis XIII and Pavane* (*Couperin-Kreisler*)	*Kreisler*
16474	*Amaryllis* (*Old French Rondo*)	*Victor Orchestra*
64663	*Santa Lucia* (*Italian Folk Song*)	*De Gogorza*
74100	*All Through the Night* (*Welsh Folk Song*)	*Williams*
18010	*Sellenger's Round* (*Old English*) *Gathering Peascods* (*Old English*)	*Victor Military Band*
17158	*I See You* (*Swedish*) *Dance of Greeting* (*Danish*)	*Victor Military Band*

CHORUSES

All Through the Night (Welsh)
Drink To Me Only With Thine Eyes
Jutlandish Dance Song
Amaryllis (Ghys)
Boat to Cross the Ferry

* A perfect example of rondo in verse is to be noted in this little poem by Bunner:

A "A pitcher of mignonette
In a tenement's highest casement,

B—Queer sort of a flower pot, yet
A—That pitcher of mignonette,

C Is a garden in Heaven set,
To the little sick child in the basement,

A The pitcher of mignonette
In a tenement's highest casement."

Lesson IX

Imitation in Music

The earliest examples of musical tone were the attempts to imitate the voices of nature. The first instruments were made with the means which Nature herself provided. The uncouth savage beat his rhythmic war song on the hollow tree trunk, which was sometimes covered with skins; the horns of beasts produced the first trumpet calls; the reeds provided the pipes of Pan and the simple shepherd pipe of ancient days, while the earliest stringed instrument, the lyre, was fashioned from an empty tortoise shell.*

The simple bird song has no definite form, for the governing power of rhythm is absent; yet rhythm is an ever-present factor in all nature. The bird on the wing moves with a rhythmic precision, just as the wind moves the trees and grasses in endless motion.† The combination of rhythm, melody and harmony into definite forms is man-made; and the introduction of the voices of nature in music must be classified as imitation. Listen first to the natural bird voice, then to its imitation by a whistler, by a flute and by the human voice. Note also how the flute and voice imitate each other in the last selection.

ILLUSTRATIONS

45057	*Song of a Captive Nightingale* *Song of a Thrush*	*Birds in Aviary of Karl Reich*
55049	*Songs of Our Native Birds*	*Kellogg*
16835	*Spring Voices* (*Strauss*) *Birds of the Forest—Gavotte* (*Adolfs*)	*Gialdini* *Gialdini*
88318	*Thou Brilliant Bird* (*"Pearl of Brazil"*) (*David*) (*With Flute Obbligato*)	*Tetrazzini*

Since the beginnings of music the use of rhythm to depict imitative effects has been popular with all composers. This is noticed in folk songs, as well as in the work of the greatest composers; but it is particularly effective in instrumental music.

ILLUSTRATIONS

64076	*The Bee* (*Schubert*)	*Powell*
74183	*Will-o'-the-Wisp* (*Sauret*)	*Powell*
64921	*Spinning Song* (*Mendelssohn*)	*Rachmaninoff*
74659	*The Fountain* (*Ravel*)	*Cortot*
45170	*Poupée Valsante* (*Waltzing Doll*) (*Poldini*)	*Herbert's Orchestra*

CHORUSES

Skylark for Thy Wing (Sinert) Away With Melancholy (Mozart)
The Bells of Aberdovey (Old Welsh)

* Recall the Greek myths of Pan, Apollo and Marsyas.

† In the "Pastoral Symphony," Beethoven repeats the opening phrase many times in order to emphasize the repetition of Nature's voices.

Lesson X

Poetic Thought Expressed in Music

Of the four principles of music the one designated as "Poetic Thought" is the most difficult to classify definitely.

When musical expression is subtly linked with poetic feeling or emotion, a great part of its meaning must of necessity be left to the individual mood of the listener.

The chief charm in listening to music lies in the poetic thoughts which its message awakens, and although the listener may be aided by the definite title which the composer has given the composition, very frequently the same feelings would have awakened in his heart had the composition borne no title whatever.

The three elements of music are each individually accented in any composition which is descriptive. Naturally the rhythmic element is largely used in the imitative type of expression, which is usually classified as program music. In the expression of poetic thought, melody and harmony are the two elements to be especially stressed.

The distinction between poetic thought and program music is difficult to define. Many authorities classify all music bearing a title as program music. There is, however, a vast difference between the lovely melodic tone-picture which MacDowell calls "To a Wild Rose," and the clever little episode by the same composer entitled "Of a Tailor and a Bear."

There is much music of the type known as "absolute music" (music following a definite formal pattern and bearing no defining title), which may be designated as one type of poetic thought because of the mental picture which it awakens in the mind of the listener. Therefore, in the selections chosen for illustration, examples are given of both types of poetic thought.

ILLUSTRATIONS

55105	*Air—D Major Suite* (*Bach*)	*Herbert's Orchestra*
74583	*On Wings of Song* (*Mendelssohn*)	*Heifetz*
88014	*Elégie* (*Massenet*)	*Eames*
35580	*Andante con moto*—"*Fifth Symphony*" (*Beethoven*)	*Victor Orchestra*
74119	*Crossing the Bar* (*Willeby*)	*Williams*
55094	*Liebestraum* (*Liszt*)	*Victor Herbert's Orchestra*

CHORUSES

Lullaby—"Erminie" (Jakobowski) Last Night (Kjerulf)
Knowest Thou the Land—"Mignon" (Thomas)

Lesson XI

Descriptive Music

The line of demarcation between poetic thought and descriptive music is often confusing. Yet in the strictest sense, descriptive music must convey more to the hearer than merely a poetic tone-picture. Descriptive music may be classified as of two types:

1. Music bearing a title, but leaving the story to the imagination of the hearer. Imitative rhythmic effects are often employed in order to help convey the composer's meaning.

2. Music bearing a title and following a definite program, which the hearer must know in advance in order to understand properly the message of the composer. The principle of nationality is frequently used by the composer, as well as are imitative rhythmic and characteristic instrumental effects.

Descriptive music of these types is found both in vocal and instrumental music. When used by instrumental composers the term "program music" is always given to this type of musical expression.

While descriptive or program music has been employed largely by the composers of the modern school, there are examples of this type of expression in musical literature dating back to the earliest days of the instrumental school. Since the middle of the nineteenth century descriptive music has been the most popular of the four principles to be used by the great composers.

ILLUSTRATIONS

35625	*Overture—"Midsummer Night's Dream"* (*Mendelssohn*)	*Victor Orchestra*
18598	*Of a Tailor and a Bear* (*MacDowell*)	*Victor Orchestra*
74570	*Ronde des Lutins* (*Dance of the Goblins*) (*Bazzini*)	*Heifetz*
74510	*Bell Song—"Lakmé"* (*Delibes*)	*Galli-Curci*
35476	*Danny Deever* (*Damrosch*)	*Werrenrath*
64919	*Le Coucou* (*Daquin*)	*Rachmaninoff*
74659	*The Fountain* (*Ravel*)	*Cortot*
74556	*Two Grenadiers* (*Schumann*)	*Whitehill*
74593	*Festival at Bagdad—"Scheherazade"* (*Rimsky-Korsakow*)	*Philadelphia Orchestra*

CHORUSES

The Minstrel Boy (Irish)
Father of Victory (French)
Whoopee Ti Yi Yo (Cowboy Song)

Lesson XII

The Subdivisions of the Fundamental Principles

Music, by means of the fundamental principles, is the best medium for the expression of the deepest feelings of man's heart and life.

Nationality

Patriotism

Martial spirit—64693 *La Marseillaise* (*de Lisle*) *Alda*
Loyalty—courage—18627 *Speed the Republic* *Victor Military Band*
Tributes to heroism—64117 *Minstrel Boy* (*Irish*) *McCormack*
Love of native land—18627 *America the Beautiful* *Victor Military Band*

Characteristic Customs

Dances of the folk—17328 *Shepherd's Hey* (*Sharp*) *Victor Orchestra*
Wedding and festival music—35159 *Swedish Wedding March* (*Soderman*) *Pryor's Band*
Occupations of the people—17962 *Tinker's Dance* (*Denmark*) *Victor Military Band*

Form

Song

74100 *All Through the Night* (*Welsh*) *Williams*
64663 *Santa Lucia* (*Italian*) *de Gogorza*

Dance

Waltz—64076 *Minute Waltz* (*Chopin*) *Powell*
Minuet—16474 *Minuet* (*Paderewski*) *Victor Orchestra*
Polonaise—64028 *Polonaise* (*Vieuxtemps*) *Powell*
Gavotte, etc.—64132 *Gavotte* (*Bach*) *Kreisler*

Rondo—16474 *Amaryllis* (*Old French*) *Victor Orchestra*
March—35247 *Pomp and Circumstance* (*Elgar*) *Pryor's Band*

(*The development of form will be discussed in detail in Part III.*)

Poetic thought

Religious feeling—18627 *Onward, Christian Soldiers* *Victor Military Band*
Joy—74512 *Juliet's Waltz Song*—"*Romeo and Juliet*" (*Gounod*) *Galli-Curci*
Grief—35470 *Death of Ase*—"*Peer Gynt Suite*" (*Grieg*) *Victor Concert Orchestra*
Tranquillity—88617 *Largo*—"*Xerxes*" (*Händel*) *Caruso*
Nature—17600 *At the Brook* (*Boisdeffre*) *Tollefsen Trio*
Love—18627 *Stars of the Summer Night* *Victor Military Band*
Ecstasy—35075 *Unfold Ye Portals* (*Gounod's* "*Redemption*") *Trinity Choir*

Descriptive music

Description—35381 *Danse Macabre* *Vessella's Band*
Imitation—64076 *The Bee* (*Schubert*) *Powell*
Narration of events—88327 *Toreador Song*—"*Carmen*" (*Bizet*) *Amato*

CHORUSES

America, or Star-Spangled Banner
The Lord is My Shepherd
The Lass of Richmond Hill
The Pigtail
Plowing Song (Chadwick)
Fisherman's Song (Parker)

Lesson XIII

The Classification of National Music

Nationality was the first of the fundamental principles expressed in music, therefore the study of national music will be considered in detail for the remainder of this course.

National music may be classified under five headings:

THE FOLK DANCE SONG—Composer unknown.

The old folk dance, first sung by the dancers, later played by the instruments, develops into the definite dance forms.

THE FOLK SONG—Composer unknown.

The traditional or legendary folk song in either the binary or ternary form, from which the earliest song form developed.

COMPOSED FOLK SONG—Composer known.

A national folk song reflecting poetic feeling, the theme, in poetry and music, inspired by folk traditions. In its later development the national folk song frequently becomes descriptive.

PATRIOTIC SONG—Composer generally known.

A national song which reflects the spirit of the people and their love for home and country. It may be either a folk song or a composed song. It is often inspired by historical events. The music generally reflects the style and period of the event or the composer.

NATIONAL COMPOSITION—Composer known.

The use of national dances, legends and history has developed the great national schools of music of the present time. Many of the composers of national music wrote descriptive music as being the most typical form in which to express the ideals of their native land. Some composers have written their conception, or imitation, of the music of countries other than their own. National composition, while it reflects the characteristics of folk music, must be distinguished from the folk dance and folk song, which have grown up through the centuries as a part of the daily life of the people.

ILLUSTRATIONS

Folk Dance Song:
17331 *Highland Schottische* (*Weel May the Keel Row*) — *Victor Band*

Traditional or Legendary Folk Song:
74100 *All Through the Night* (*Welsh*) — *Williams*
45310 *Barbara Allen* (*English*) — *Dadmun*
45310 *O No, John* (*English*) — *Dadmun*

Composed Folk Song:
74442 *Old Black Joe* (*Foster*) — *Gluck*

Patriotic Song:
64586 *Marche Lorraine* (*Ganne*) — *Journet*

National Composition:
55105 *Marche Slave* (*Tschaikowsky*) — *Herbert's Orchestra*

CHORUSES

Barbara Allen (Old English)
Yankee Doodle (Dance Song)
Old Kentucky Home (Composed Folk Song)
Stars and Stripes Forever (National Composition)
All Through the Night
Auld Lang Syne (Folk Song)
Columbia, the Gem of the Ocean (Patriotic)
Old Dog Tray

Lesson XIV

The Similarities in National Music

In studying the peculiarities of nationality in music, there are certain musical characteristics which are common to all countries. Frequently only a slight change in the music gives an entirely different effect.

The customs, and later, the arts of various nations were often influenced by climatic conditions, as well as by racial and governmental forces.

ROUGET DE L'ISLE'S FIRST SINGING OF THE MARSEILLAISE

Geographical conditions also influence folk music. The songs of the sea are very different from those of the plains; while the dances and songs of the lowlands are the opposite from those found in the mountains. Yet all the folk music found on the sea or the plains, the desert or the mountains, throughout the world bears a certain resemblance.

The rhythmic melody which characterizes the boat song is the same whether it be sung on the Bay of Naples or on the North Sea; while

the Alpine yodel call is found among the mountaineers of Norway, as well as in Switzerland, and the monotonous strains of the desert melody are identical among all dwellers in waste places.

In certain primitive instincts, all races have points of similarity which are easily recognizable in the music of all nations and all times. The song of a mother to her child is practically the same in every country. There may be rhythmic and melodic differences, but the swing of the lullaby is in each instance of pre-eminent importance.

The tragic note of the death march is also recognized even before the hearer discriminates as to its particular locality.

Love is a universal language, and a love song is not easily disguised even by the employment of characteristic national instruments.

Patriotism is another universal element. The stirring battle hymn, or march of any land, arouses an ardor in the heart of every hearer which is absolutely free from any national feeling.

Religion, tranquillity, joy and humor are also elements which are expressed by all nations with but slight change in the musical methods employed.

There are similarities of race to be noticed in many folk songs. Many nations, for example, have a "dove" song;* while a striking characteristic of all Slavic countries is the syncopated rhythm.

ILLUSTRATIONS

Lullabies:		
87566	*Swedish Cradle Song*	*Gluck-Zimbalist*
64491	*Indian Lullaby* (*Lieurance*)	*Culp*
Love Songs:		
74236	*Kathleen Mavourneen*	*McCormack*
88083	*Maria, Mari*	*Scotti*
Patriotic:		
17712	*La Sambre et Meuse*	*Victor Band*
74695	*March Rakoczy*	*Toscanini and La Scala Orchestra*
Dove Songs:		
88480	*La Paloma* (*Yradier*)	*Bori*
64277	*The Dove* (*Tuscan Folk Song*)	*Gluck*
64764	*The Dove* (*Welsh*)	*Williams*
Mountain Songs:		
64714	*Norwegian Echo Song* (*Thrane*)	*Garrison*
88311	*Swiss Echo Song* (*Eckert*)	*Tetrazzini*
Boat Songs:		
88560	*Santa Lucia* (*Neapolitan*)	*Caruso*
65147	*Song of the Volga Boatman* (*Russian*)	*Janpolski*

* The legend of the dove is found also among the American Indians and the American Negroes.

CHORUSES

Lullaby (Schubert)
O Hush Thee, My Baby (Scotch)
Robin Adair
Keller's American Hymn
The Marseillaise
La Brabançonne

Lesson XV

The Differences in National Music

National music may represent patriotism by means of battle hymns, tributes to war-like deeds and heroes, and pride of native land. It may depict the characteristic customs of a people in the dances which often are sung and danced during the work as well as the play time of the folk. Frequently, it is found that the most popular of these dances are descriptive of the occupations and festivities of the people.

RUSSIAN PEASANT DANCE

Music springs directly from the daily life of the folk, and it will be easily understood that there is naturally as great a difference between the music of the peoples of various lands as is found in their language, customs, dress and daily habits.

It must also be remembered that there are great racial differences in the peoples of Europe. The love of poetry, romance and gaiety of the Latin races is in direct contrast to the stolid, plodding nature of the Teutons, or the fearless freedom of the Slavs, yet one can see points of similarity among the races which have settled in different lands. Changes have developed also in the language, dress, customs and arts of these races. The Russian people are very different from the Bohemians and Hungarians, yet all came originally from the Slavic race. Many of the changes were caused by geographic conditions.

For example, in northeastern Russia the folk stories and music are very much bolder and freer in character, than those found in the southwestern provinces of that vast land. In Norway, differences in

arts and customs are as noticeable as the differences in the physical aspect of the country.

Neighboring countries exert a great influence on the customs, art, and music of the folk. For example, Switzerland has the most loyal, devoted patriots to be found in any land. Yet, her provinces speak the language of their neighbors. German, French and Italian customs, stories and music prevail throughout this tiny country. Political changes in Europe have made these neighboring influences even more apparent. Poland and Bohemia are the best examples of this.

In all national music there are four features which are easily apparent:

1. The use of different scales and modes.
2. The constant mingling of major and minor with a decided preference towards the latter.
3. Rhythmic variety.
4. Characteristic instruments used by the different nations.

These are easily observable as the basic factors of national music in all lands and times. In the study of the national music of to-day, they are most easily recognized in those schools which were outside the regular course of European development. In Italy, France, Germany and England these national traits were long ago practically assimilated by the great schools of music, for which these countries are famous; while in Poland, Bohemia and Scandinavia, certain primitive, and in Russia even, Oriental ideas* have been retained in the music of the folk.

ILLUSTRATIONS

17611	*White Dog Song* (2) *Grass Dance*	*Glacier Park Indians*
	Medicine Song	*Glacier Park Indians*
18577	*Aloha oe* (*Farewell to Thee*)	*Hawaiian Quintette*
	Kuu Home (*Native Plantation Song*)	*Hawaiian Quintette*
70034	*Molodka* (*Russian*)	*Balalaika Orchestra*
	Sun in the Sky, Stop Shining	*Balalaika Orchestra*
17140	*Battle of Killiecrankie*	*Sutcliffe Troupe*
	Will Ye No Come Back Again (*Scotch*)	*Sutcliffe Troupe*

CHORUSES

Bosnian Shepherd's Song	Wearing of the Green
The Dannebrog (Denmark)	Scots Wha' Hae'
Indian Song, "Aha, Hiaha" (Dakota Tribe)	

* While a few of the principles of Oriental music have been found in the music of the European folk, it must be acknowledged that the music of China, Japan, India and Arabia has remained absolutely untouched by Western civilization.

A course on music of Oriental lands would be exceedingly instructive, but as the influence of this music is not easily recognized, except by the analytical music student, it has not been included.

Lesson XVI

Italy *

The Italian folk song has been almost entirely assimilated by the great Italian schools of music, which have existed in Italy since the rise of Christianity. Song is the natural expression of the Italian heart, and is usually the appeal of the lover to his fair mistress. In Venice and Naples, the two principal seaports of Italy, this love of song has been more apparent than in those cities which have been associated with the progress of Church and State. The boatmen and fisher-

ITALIAN TARANTELLA

men have their own songs, which are still sung on the Bay of Naples and the Canals of Venice. The folk song has been employed in Italian opera since the beginning of that form in 1600. Therefore, it does not seem to have so strong an individuality as the folk music in other countries of to-day. In truth the "folk" music sung by the gondoliers of Venice and the serenaders throughout Italy is only the most popular music from the great Italian operas. Italy is a living example of the truth that "popular music is familiar music."

Italy has always led the world in all forms of art,† yet each of her cities was distinct in its method of expression. The greatest individual-

* In arranging the order of these lessons we have put Italy first, treating the countries as they have become identified with European civilization.

† Recall the wonderful galleries in Florence, Rome, Venice and Milan; and, if possible, show reproductions of the well-known paintings.

ity was to be found in the city of Florence, which led the world with her free mode of government, as well as her free individual expression in all forms of art. In the search for a reconstructed Greek drama a group of Florentine noblemen gave to the world the first music drama (see Lesson VI, Part II, and Lesson II, Part IV). In Rome, the dignity of the Church has always been felt in all branches of art; thus all Roman folk music reflects a type of religious feeling. From Naples and Venice came the songs of the sea, and music reflecting the more simple life of the folk. The Venetian school was the first to make use of stringed instruments, and in Venetian painting many representations of the instruments used by the folk are seen.

THE TARANTELLA—NEAPOLITAN DANCE

The various kingdoms of Italy were united under one flag in 1871 by the bravery of the great Garibaldi, general for King Victor Emmanuel. The present Italian school is no longer divided by the sub-titles of the various principalities.

ILLUSTRATIONS

16136	*Royal March of Italy* (*Patriotic*) *Garibaldi Hymn* (*Patriotic*)	*Pryor's Band* *Sousa's Band*
88355	*Tarantella Napolitana* (*Pepoli-Rossini*) (*Dance Song*)	*Caruso*
64277	*The Dove* (*Folk Song of Tuscany*)	*Gluck*
88083	*Maria, Mari* (*Composed Folk Song*)	*Scotti*
35270	*Intermezzo* ("*The Jewels of the Madonna*") (*Wolf-Ferrari*) (*National Composition*)	*Victor Orchestra*
87243	*O Sole Mio* (*di Capua*)	*Caruso*

CHORUSES

Garibaldi Hymn	Barcarolle (Neapolitan)
Santa Lucia	Italian Hymn (Giardini)
Merry Life (Denza)	O Sole Mio

Lesson XVII

Spain

The modern school of music in both Spain and Portugal is of recent origin, yet in both of these countries there are innumerable musicians, who although uneducated in the science of their art, still sing and play the folk music of past generations. Spanish literature is rich in romance and poetry; the history of Spain tells of the intercourse of the Spaniards with the Moors and other Oriental peoples, as well as of the later exchange of thought with their European neighbors.* All branches of art in Spain reflect this Moorish influence, but it is most noticeable in Spanish architecture. The famous Alhambra, which is Spain's greatest monument, shows unmistakably the influence of the Moors.

AN ANDALUSIAN DANCE

It is through the gateway of Spain that much of the Oriental art, poetry and music, which was the inspiration of the Troubadours, entered into Europe.† Although many schools of music were established during the mediæval days, it is curious to note that Spanish music has had little distinctly modern development until the present decade. The overtowering greatness of the schools of Italy and France have called some musicians from Spain who have been identified with these schools, but her own source of melodic wealth and legendary lore is rich in inspiration for Spanish composers.

No country of Europe is so completely mediæval in character as the Spain of to-day. She is only just beginning to realize her own importance politically. Her literature and art are being cultivated, as is also her music. Doubtless, before the end of the century, a great National School of music will be found in Spain. Many

* One has but to recall the legends of the Holy Grail, which tell us that Montsalvat was located in the Pyrenees, on the peak now occupied by the monastery of Montserrat

† The Troubadours also brought back many instruments from the Far East.

European masters have sought inspiration from Spanish sources,* but as yet Spain has provided few great modern composers who can compare with those of the other European countries.

There are different groups of Spanish songs, divided according to the geographical and national character of the country. The most beautiful folk songs are found in Andalusia (Southern Spain), while the majority of the dance songs are to be found in Galicia.

The guitar is the most popular instrument. Many of the folk songs of Spain and Portugal are now found in South America, Cuba, Mexico and Southern California.

One of the most characteristic dance songs of Spain owes its origin to the Spanish settlers in the new world. This is the Habanera, which takes its name from Havana, the city of its origin, where it was known as a "Creole Country Dance."

COURT OF THE LIONS, ALHAMBRA. (NOTE THE MOORISH INFLUENCE IN THE ARCHITECTURE)

One of the most characteristic forms of Spanish folk song is the Alborada, or morning serenade, sung by the Troubadours to their fair ladies. This form was popular in France known as the Aubade, and is also to be found in Parts of Italy.†

ILLUSTRATIONS

64842	*La Gitana* (*Gypsy Song of Eighteenth Century*)	*Kreisler*
64042	*Linda Mia* (*Spanish Folk Song*)	*de Gogorza*
87217	*Clavelitos* (*Valverde*)	*Bori*
64834	*La Spagnola* (*Dole-di Chiara*)	*Zanelli*
64556	*Spanish Dance* (*Granados*)	*Kreisler*
64482	*El Celoso* (*Alvarez*)	*de Gogorza*

CHORUSES

Fading, Still Fading (Portuguese)
Spanish National Song
The Daisies (Catalan Folk Song)
All That's Good and Great (Spanish)
La Paloma

* A great many of the Spanish folk dances were incorporated by the classic composers into the form known as Partita or Suite. (See Lesson XXIII, Part III.)

† A remarkable poetic example of the morning song is "Hark! Hark the Lark" from Shakespeare's "Cymbeline."

Lesson XVIII

France

Many of the French folk songs belong to the period of the Jongleurs and Troubadors (from 1100). (Lesson IV, Part II). However, the Celt who inhabited early Gaul possessed a definite musical science. In 440, Salvian, the historian, records that a characteristic of his countrymen was "the habit of drowning care and sorrow in song."* In the old Gallic law, among the articles listed for exemption from seizure by creditors were "all musical instruments."

FROM PAINTING BY MOREAU

OLD FRENCH MINUET

With the coming of Christianity, the influence of the chant is to be noted. Later, the Teutons added a martial note when their armies inhabited parts of Gaul. Charlemagne ordered that the Gregorian chants should be taught in all the schools of his empire. From his time until the present day France has ever occupied an important position in the world of music.†

The influence of the instruments and the music of the Far East, brought into France by the Crusaders, left a definite impression on

* The modern Celts also show this same peculiarity.

† Recall that with the founding of the Sorbonne, a chair of music was considered of equal rank with that of the other sciences.

French folk music. In the "fair land of Provence," this spirit of romance and poetry colors all the folk songs of the region. Although as a general rule they are joyous, a tinge of melancholy is often noticed in these simple airs. The most popular forms found in Provence are the *pastourelle, aubade, serenade* and *romance.* When the Papal See was removed to France, Avignon was chosen as the home for the Pope.

In the provinces on the German border the songs resemble closely those of the Teuton expression. In Brittany the purest form of the old French folk song is now to be found, and the singing of rounds is still popular. It is said that the best versions of the old French songs are to be found in French Canada.

France possessed a remarkable early contrapuntal school (see Lesson V, Part II).

The singing games of the French children are reflected in the dances, which have always been so popular in France. These simple dances of the common people were soon copied by the nobility, and were later chiefly associated with court life. These dances were introduced into the opera and became the ballet of the seventeenth century. The ballet has ever since remained one of the most popular forms in France.

In the brilliant court life preceding the Revolution, music played an important part. The most popular songs of this period were imitations of the simple airs of the people, and are known as "Bergerettes." At the time of the Revolution many songs of a national character came into being, among them the great "Marseillaise," which is regarded as the most inspiring of patriotic songs.

ILLUSTRATIONS

64202	*Aubade Provençale (Couperin)*	*Kreisler*
72166	*Le Pont d'Avignon* *Ah! vous dirai-je Maman* *Le Bonne Aventure* *J'ai du bon tabac* *La Casquette du Père Bugeaud* *La Mist' en l'Aire*	*Gauthier*
72165	*Savez-vous Planter les Choux* *Tempe Ton Pain, Marie* *La Mère Michel* *Malbrouck* *Au Clair de la Lune* *Il Pleut, Il Pleut, Bergère* *Promenade en Bateau* *Fais Dodo, Colas*	*Gauthier*
64223	*Bergère Légère (2) L'adieu du Matin*	*Clement*
64403	*Mignonette*	*Culp*
64586	*Marche Lorraine (Ganne)*	*Journet*
64557	*Le Père de la Victoire*	*Journet*

CHORUSES

War Song of the Normans
The Marseillaise
Legend of the Bells, from "Chimes of Normandy"
By the Moon's Pale Light
Sleep Holy Child (Old French Noel)
Arise to the Good and the True
The Hunter and the Lion
Here's Good Wind (French Canadian)
Marche Lorraine
Father of Victory
Marche Sambre et Meuse

"ROUNDS"

On the Bridge at Avigon
The Bell Doth Toll
Early to Bed

Lesson XIX

Germany

From the earliest times there has always been strong interest in music in Germany.

Tacitus speaks of the Teuton army advancing to "the sound of battle hymns." The reforms of Charlemagne, in the church methods of employing the chants, doubtless restricted a free expression for a period. Yet, even at this time, every folk gathering was made festive by song and dance. With the establishment of the individual courts of the nobles, bands of musicians were always retained to furnish entertainment and dancing for the guests.

The mediæval legends were sung by the Minnesingers and Meistersingers (Lesson IV, Part II), while the folk dances were kept alive through the efforts of the town pipers. These dances were first collected in the early seventeenth century and under the name "Partita" in Germany, and "Suite" in France, they reached the culmination of development at the time of Johann Sebastian Bach in the eighteenth century. (See Lesson XXIV, Part III.)

A PEASANT DANCE IN UPPER BAVARIA

All the folk songs and dances of Germany have gradually been assimilated with the musical forms of the great composers. In parts of the country, old folk songs which represent all phases of nationality have become, as it were, polished by contact with the later great art forms. Many of the student songs and drinking songs were brought into the Church at the time of Luther, and, although they are folk songs set to religious words, they are still sung in all reformed churches throughout the world.

DÜRER THE TOWN PIPER

The national hymn of Austria, "God Save Franz," is by Haydn, and is in character a German folk song. Included in the list of German patriotic songs is also the great hymn of Martin Luther, "A Mighty Fortress is Our God." This was the battle hymn of the Lutherans, and was sung by the armies of Gustavus Adolphus during the Thirty Years' War. It has since remained a favorite hymn.

There is a strong point to be noticed in the German folks songs: the words and music are always inseparable in character; the drinking songs and student airs abound with jollity and good-fellowship; while the love songs reflect a true depth of emotion. All of Germany's legendary stories of the Rhine, all the folk lore of the Black Forest, are reflected in her folk songs.

ILLUSTRATIONS

87536	*Du, Du, Liegst mir im Herzen* (*Thou Fillest My Heart*) (*Folk Song–arr. Berger*)	*Gluck-Reimers*
45066	*Liebesfreud* (*Old Vienna Waltz–arr. Kreisler*)	*Harrison*
88547	*Die Lorelei* (*Silcher*)	*Schumann-Heink*
18897	*A Mighty Fortress* (*Luther*) (*In English*)	*Trinity Choir*

CHORUSES

Tannenbaum	How Can I Leave Thee?
Holy Night	Canst Thou Count the Stars?
The Vow	Cuckoo, You Sing So Clear

Lesson XX

Bohemia

The name "Bohemian" has always been a synonym for the wandering musician. In no other country of Europe has the town piper retained his mediæval privileges as he has in the smaller towns of Bohemia. In many ways, Bohemian music is similar to that of the other Slavic races, especially that of Poland. Both countries have assimilated much from their neighbor's music. With Germany on the one hand, and Austria on the other, much Bohemian music has been absorbed by the German school. Although Bohemia and Poland were both governed by foreign conquerors for so long no other nations have so completely retained their own individual language, customs and music. All the Slavonic people are partial to the dance and they have many dances in common which show but slight changes in character.

When Christianity was introduced into Bohemia the Church authorities attempted to suppress the songs of the people, but their efforts were vain, for music is to the Bohemian a part of his daily life.

Although the Bohemians are usually called Czechs, one must not forget that the Czechs were originally of Slavonic origin. Therefore there is much in the music of all the Slav nations which is similar.

From the seventeenth century on, the influence of Germany, France and Italy swept into the courts of the Bohemian noblemen, yet the old village town pipers and chorus masters succeeded in keeping alive the songs and dances of the folk.

During the period of the Reformation in Bohemia, and the wars of the Hussites, the religious fervor of the people was manifest in the sacred character of their music. It is interesting to note, that although Bohemia was almost entirely destroyed as a result of its partisanship in the cause of the Reformation, it is now a Catholic country.

There was no definite Bohemian school of music until the last half of the nineteenth century (see Lesson XXIV, Part II).

ILLUSTRATIONS

74437	*Slavonic Dance No. 2* (*Dvořák*)	*Kreisler*
87310	*Home* (*Folk Song*)	*Destinn*
87306	*Last Tears* (*Folk Song*)	*Destinn*
89116	*Good Night* (*Folk Song*)	*Destinn-Gilly*
87554	*The Wedding* (*Folk Song*)	*Destinn-Gilly*
74634	*Allegro Moderato a la Polka* (*Smetana*)	*Flonzaley Quartet*

CHORUSES

The Country Wedding	Where is My Home?
Serenade (Bohemian Air)	Oer Tatra
Battle Hymn of the Hussites	Hymn of the Slavs

Lesson XXI

Hungary

Hungarian music is always associated with Franz Liszt, for he was the first musician to employ the wonderful contrasts of rhythm and syncopation that go to make up the characteristics of Hungarian music. In considering Hungarian folk music, it must be remembered that Hungary is the borderland between the West and the Orient, and consists of a population made up of Magyars (the real Hungarian people), Gypsies, Germans, Jews, Slavs, Greeks, etc.

DANCING THE CZARDAS

The favorite Hungarian musical scale is the normal minor, but with an augmented fourth, which produces a weird effect of "intensified minor." When this scale is employed, with the popular rhythmic and Oriental effects, there is an endless variety possible. Liszt once said, "It seems as if every newly-discovered fragment contains some new form, some unexpected turn, some rhythmic interruption of a picturesque effect previously absolutely unknown."

The Hungarian gypsies always adorn their melodies with curious runs, twists and turns. Almost every Hungarian village possesses its gypsy band, the favorite instruments being the violin and the cembalom. The cembalom accents the rhythm, while the first violin leads in an improvisation of some well-known melody, the players following, guided by their own instinctive feeling for harmony. The air generally begins on the down beat, and is in duple time, in contrast with the triple time usually found in the other Slavic countries. No notes are ever used.

Of the various Hungarian forms, the *Czardas* is the most popular with the gypsies. It takes its name from the inn where it was first danced, and consists of two parts: a slow *Lassen,* which is generally minor in tone, and of melancholy character, and a rapid *Friska,*

which is a wild and impassioned dance. The *Lassen* is danced first, the *Friska* becoming more and more animated, until the dancers drop back to the *Lassen* for a rest.

The gypsies of Hungary were undoubtedly the hirelings of the noble Magyars, and played the music of their masters. This accounts for the fact that the Hungarian gypsies show certain characteristics in their music which are not to be found elsewhere.

Leland says that the Hungarian gypsy "has a deeper, wider and more original feeling in his music that any of his European brothers." Liszt writes: "The Magyars have adopted the gypsies for their national musicians; they have identified themselves with the proud and war-like enthusiasm, with the depressing sadness of the Hungarians, which they know so well how to imitate."

ILLUSTRATIONS

17973	*Hungarian Dance No. 5* (*Brahms*) (*Cembalom*)	*Moskowitz*
	Hungarian Czardas (*Cembalom*)	*Moskowitz*
17462	*Improvisation on Old Hungarian Airs*	*Hungarian Gypsy Orchestra*
69072	*Two Hungarian Folk Songs*	*de Bartoky*
74303	*Two Hungarian Dances* (*Brahms*)	*Zimbalist*
74647	*Hungarian Rhapsody No. 2* (*Liszt*)	*Philadelphia Orchestra*

CHORUSES

Bosnian Shepherd's Song
Hungary's Treasure
Far Above Us Sails the Heron

Lesson XXII

Russia

Rubinstein declared that "the folk songs of the Russians stand alone." César Cui, another great Russian composer, says, "It is not too much to claim supremacy for Russia in the department of national melodies. The popular songs of my country demand an original harmonization and an entirely distinct method of modulation, for we seldom find a melody which can be treated entirely within the major or minor mode, for even if it extends over but a few bars, it passes from relative major to minor or vice versa. These changes, generally unexpected, are almost always of a striking emotional effect."

The enormous size of Russia and the many points of difference between the various parts of the country, give an endless variety of local color to the Russian songs. The most original and interesting Russian songs have come from what is known as "Little Russia," the

district of the Ukraine, bordering on Poland. Each event in the life of the Russian peasant from birth to death, his occupations, his oppressions and sorrows, his pleasures and his hopes, are all reflected in his music. The Russian folk songs have all the characteristics which were observed in Lesson XV, for the Russian religion, that of the Greek Church, has brought the Russian peasant closer than any of his neighbors to the oldest science of music.* The Jewish communities of Russia have always closely adhered to the orthodox service, and many

A RUSSIAN COSSACK DANCE

Russian folk songs show the influence of the ancient system of the Hebrews, as well as that of the Greek Church.

In the Russian churches, no instruments are allowed, so that the deepest basso voices in the world are found in Russia to-day.

Under the constant oppression and the invasion of Asiatic enemies, it is but natural that the best songs of Russia are sad, and favor the minor mode.

It is customary to divide the Russian folk songs into two classes:

1. Melodic songs: these are in the major key, are of a lively character, are sung in unison, and used to accompany dancing.

* Recall the different races and sects in Russia; the Asiatic influences that have come into Europe through Russia.

2. Harmonic songs: these are sung in harmony, slower tempo, and favor the minor keys.

The Russian School of Music is considered in detail, Lesson XXIII, Part II.

ILLUSTRATIONS*

70034	*Molodka* (*Folk Dance*)	*Balalaika Orchestra*
	Sun in the Sky, Stop Shining (*Folk Dance*)	*Balalaika Orchestra*
63153	*Kolebalnia* (*Folk Song*)	*Janpolski*
	Vanka (*Folk Song*)	*Janpolski*
64727	*Two Folk Songs of "Little Russia"* (*Arr. Zimbalist*)	*Gluck*
65147	*Mother Moscow*	*Janpolski*
	Song of the Volga Boatman	*Janpolski*
17001	*Kamarinskaia* (*Folk Dance*)	*Victor Band*

CHORUSES

The Red Sarafan (Lwolf)	**The Harvester (Old Russian)**
The Troika	**Song of Volga Boatmen (Old Russian)**

Lesson XXIII

Poland

The music of Poland is, to the modern mind, strongly associated with the music for the piano. Many of the great pianists, from Chopin to Paderewski, have been of Polish origin. Poland has also given to the world many great opera singers: among them being Marcella Sembrich and the brothers Jean and Eduard DeReszke. It is not surprising to find that the early Polish music favored instrumental rather than vocal expression. While Russian melodies betray their vocal origin by their limited melodic compass, in Poland, there is a much greater freedom in the use of rhythm and melody than is found in Russia. The Poles are more susceptible to romance, and they are more passionate. Their songs are filled with a fire that, in the syncopated notes, intricate rhythm and difficult melodic intervals, reveals the influence of instrumental expression.

The music of the four great divisions of the Slavic race, Russian, Polish, Bohemian and Hungarian, possesses similar characteristics. While the Russians and Bohemians have many points in common in their use of melodic and harmonic songs, the Poles and Hungarians are more passionate and intense in their dances, and in the use of instrumental forms.

The melancholy of the Russians is apparent also in the music of

* Records 67800, 67819, 67806 are folk songs of "Little Russia."

Poland, and tinges even the lively tunes. The Poles have been almost constantly the slaves of other nations,* and this resulted in the sad and mournful strains of their folk music.

The national dances of Poland are the Mazurka and Polonaise, both of which Chopin immortalized.†

Poland now has begun a new era of her existence. She has won her freedom as an independent country, and although the cost has been great, her people can once again freely sing their national anthem, "Poland's Not Yet Dead to Slavery." With the return of prosperity to Poland, it is safe to predict that this interesting nation will again assume an important place among the musical nations of the world.

ILLUSTRATIONS

18002	*Cracoviac (Cra Kow Dance) Polish Folk Dance*	*Victor Military Band*
64562	*Polish Dance (Arr. Zimbalist)*	*Zimbalist*
63460	*Two Folk Songs*	
	(a) Krakowiak (Soprano Solo with Chorus)	*Róża Kiolbasa-Kwašigroch*
	(b) Na Wawel, Na Wawel	*Chopin Male Quartet*
74535	*Cracovienne Fantastique (Paderewski)*	*Paderewski*

CHORUSES

May Song
Polish National Song (Old Folk Song)
Polish Fatherland Song
Maiden's Wish (Spring Song)
God For Poland

Lesson XXIV

Norway ‡

No folk music is more interesting than that found in Norway. The greatest Scandinavian expression in literature, art and music, has come from Norway. Thorwaldsen, Björnson, Ibsen, Ole Bull, Grieg and Sinding are all names of which Norway is proud. The physical aspect of the country, its deep forests, sunny meadows, high mountains, and rugged seacoast, inspires a love for contrast in art, which makes the folk tales and music of this land most fascinating. The old mythical stories of the Volsung Sagas, telling of the Norse Gods, were first sung by the Bards, or Skalds, who wove musical themes around these epic legends. They used for accompaniment the

* Recall Poland's history, her past splendor, the elegance and luxury of her Court life in olden days. Remember also the help given America, at the time of the Revolution, by Kosciusko, the great Polish patriot.

† The revolution in Chopin's day influenced him greatly. (See Lesson XVII, Part II.)

‡ Americans should be especially interested in the customs of Norway, because of the early discoveries made in America by the Norse sailors.

Langeleik, a long box-like instrument, shaped like a harp, and also the old Hardanger fiddle, which was similar to the viola d'amore of mediæval Italy.

The Norse songs are divided into two classes: one bold and vigorous, the other tender and plaintive. Many of these songs deal with simple events of life. Some are hunting songs, some are humorous, and others have a simple, direct, poetic appeal.

The Norwegian folk song is most individual. In melodic contour, it possesses an erratic disregard for forms and conventions. The rhythms are suggestive of the active rough peasant, boisterously enjoying the dance, or of the weird antics attributed to the curious elves and gnomes of the underworld.

Although for many years joined to Sweden, Norway has always retained her own independence in art. Foreign art was never popular there as in Sweden and Denmark.

Many excellent musicians from the North made their residence in Southern Europe during the seventeenth and eighteenth centuries. It was not until the nineteenth century that a National School was established in Norway. (See Lesson XXIII, Part II.)

ILLUSTRATIONS

17160	*Norwegian Mountain March* (*Folk Dance*)	*Victor Military Band*
65931	*Han Mass Aa'n Lasse* (*Folk Song*)	*Hammer*
	Han Ole (*Folk Song*)	*Hammer*
63618	*Aa, Ola, Ola* (*Folk Song*)	*Aalrud-Tillisch*
	Astri! Mi Astri (*Folk Song*)	*Aalrud-Tillisch*
65929	*Gamale Norge* (*Folk Song*)	*Hammer*
	To Norway, Mother of the Brave (*Folk Song*)	*Hammer*
16596	*National Hymn of Norway* (*Sinding*)	*Victor Orchestra*

CHORUSES

National Hymn of Norway
Haakon's Cradle Song (Grieg)
My Dear Old Mother (Grieg)
Old Norway (Gamale Norge)
Last Night the Nightingale Woke Me (Kjerulf)
Ebb and Flow (Folk Song)

Lesson XXV

Sweden

Swedish music has many points of similarity with that of Norway, yet it is not as individual in character. "The Thirty Years' War" brought Sweden into contact with the customs and manners of other lands, and all her arts reflect this fact, although it is most strongly noticeable in her music. During the reign of Charles XII, a typical French court was maintained in Stockholm, which has

ever since remained one of the cosmopolitan capitals of Europe. It is, therefore, but natural that Swedish music, even that sung by the folk, should have been influenced by foreign conditions. The folk dances have remained more truly characteristic of the Swedish nation than the songs.

It is a well-known fact, that all folk songs have strong points of similarity, and that many legendary stories are the same in all lands. Therefore, the songs of all northern countries show a common relationship. The Swedish songs are less tragic and melancholy than the Norwegian folk songs, and while not as regular in rhythm as the Danish melodies, they reflect the influence of other European countries.

The Swedish folk song is generally in a happy vein and in some the Tyrolean yodel is suggested. Sweden has been called "the land of

A SWEDISH FOLK DANCE

singers." Jenny Lind and Christine Nillson are two names never to be forgotten in the annals of Scandinavian song. Some of the older songs were founded on the Gregorian chants, and it is also noticeable that many of the tunes begin on the unaccented beat.

The lute, which was originally imported into Sweden from Italy, became one of the national instruments of the land, and many of the best Swedish folk songs are sung to its accompaniment. The lute is now an obsolete instrument, save in Sweden, where it is still in use.*

* When it was necessary to record the Troubadour songs for the history course of this book, a Swedish lute player was secured to play the accompaniments on a very old instrument.

From the other countries of Europe, the Swedish folk borrowed dances, the most popular dance in Sweden being the Polska, a frank copy of the Polish dance.

The Swedish folk dances are mostly descriptive of the occupations of the people.

The music of Denmark is more similar to that of Sweden than to that of Norway, yet it retains certain characteristics of its own.

The rise of the Modern Swedish School of Music is carefully considered in Lesson XXIV, Part II.

ILLUSTRATIONS*

16596	*National Airs of Sweden*	*Victor Orchestra*
64808	*"When I Was Seventeen"* (*Swedish Folk Song*)	*Garrison*
17084	*Klappdans* / *Shoemakers' Dance*	*Victor Band* / *Victor Band*
63429	*Two Folk Songs with Lute Accompaniment*	*Torkel Scholander*
35159	*Swedish Wedding March* (*Söderman*)	*Pryor's Band*
16591	*King Christian* (*Danish National Air*)	*Victor Orchestra*

CHORUSES

National Air of Sweden (Charles John, Our Brave King)
Cradle Song (Favorite of Jenny Lind)
Vermeland (Swedish)
From the Depths of Swedish Hearts
The Horn (Old Swedish)
To Nature (Swedish Folk Song)
Light of the World (Old Swedish)
King Christian (Danish)

Lesson XXVI

Ireland

The music of Ireland is similar in many respects to that of Scotland and Wales. Since there existed a very much earlier civilization in Ireland than in the other parts of Great Britain, many of the songs now claimed by Scotland and England were doubtless originally native to Ireland.

Hecatarus, the Egyptian historian, writes of Ireland in 500 B. C.: "There is a city, whose citizens are most of them harpers; who, playing upon the harp, chant sacred hymns to Apollo in the temple."

Before the coming of St. Patrick to Ireland, 432 A. D., the Druids made use of music in their services, and had a system of musical notation carved on their sacred stones. Cormac MacArt, the Head King of Ireland, 254-277 A. D., is recorded as having "a band of music to soften his pillow and solace him in time of relaxation."

In the fifth century, the Irish folk songs were classified as "folk

* Among Swedish records issued are numbers 65798 and 67811, played by old Swedish violins. They are recommended for use in this lesson.

songs, dances, war songs and religious songs.'' The earliest use of the diatonic scale is attributed to the Irish, who early evolved several definite musical forms. They were the first also to make use of counterpoint. From Ireland, Europe received her earliest teachers in music for the abbeys, while many of the Catholic hymns in the ritual of the church to-day were the inspiration of Irish scholars of the middle ages. The earliest form of the neumes was ascribed to these Irish monks. Their method of employing a drone bass was termed ''the cronan,'' which has been described as ''a low murmuring accompaniment or chorus, which from the name, 'cronan' must have been produced in the throat, like the purring of a cat.''

IRISH JIG—NEW YEAR'S EVE IN IRELAND

In the twelfth century, John of Salisbury comments on the famous Harp School of Ireland, which had then been in existence for several centuries. The contests of harpers dates from the sixth century, when these annual gatherings at ''Tara's Hall'' were first instituted.* During the thirteenth century many of the harpers visited Wales and Scotland. The early harpers followed the modes in use in the Christian Church chants, so that in many of the early Irish songs are found good examples of the modes brought into the Church service by Gregory. (See Lesson III, Part II.)

During the wars of the sixteenth, seventeenth, and eighteenth centuries, the art of music declined in Ireland, and many Irish melodies were rewritten in the English style. The majority of the Irish harpers were driven from Ireland during Cromwell's persecution, and the music of the Irish people was kept alive by the pipers and fiddlers.

* These famous contests were immortalized in the song, ''The Harp That Once Thro' Tara's Halls.'' The contests at Tara Castle were the inspiration of the later Minnesinger contests at the Wartburg Castle in Thuringia.

As the Church frowned on music, the musician was no longer regarded as a man of honor, but became an outcast.

Through the centuries of oppression and amid the constant striving for independence, the Irish have ever retained their love for music, but their songs are a strange mixture of that mingling of joy and sorrow which is characteristic of the Celt. Even many of the rollicking drinking songs reflect an underlying strain of grief. The most popular subjects for the Irish folk singer are love and sorrow. Many of the melodies of these songs are older than the words, and in the resetting often the tunes have been changed. Every occupation of the Irish people, from milking the cows to spinning, has its own individual tune, sometimes sung merely to describe it.

The Irish used the bagpipes, in addition to the fiddle, as accompaniments to their dances. The most popular Irish dance is the jig, which was named from a peculiar stringed instrument, somewhat resembling the violin. This was called the Geige—the dance taking its name, just as the hornpipe did, from the instrument used to provide the music for that dance. The lilt is the striking characteristic of these dances, which, for infectious gaiety, have never been equaled.

The Irish people are inherently mystical and poetic, yet their sense of humor has won for them the hearts of the world. They reflect in their music the truth of the description of their race "the only people who always find the silver lining."

ILLUSTRATIONS

18727	*Medley of Irish Jigs*	*Kimmel*
64117	*Minstrel Boy*	*McCormack*
64720	*Bendemeer's Stream* (*Moore*)	*Julia Culp*
64259	*The Harp That Once Thro' Tara's Halls*	*McCormack*
17897	*Irish Tune from County Derry* (*Arr. Percy Grainger*)	*Victor Concert Orchestra*
17331	*Irish Lilt* (*Irish Washerwoman*)	*Victor Band*

CHORUSES

Molly Bawn
Harp That Once Thro' Tara's Halls
Bendemeer's Stream
Believe Me, If All Those Endearing Young Charms
Wearing of the Green
Low-Back'd Car (Lover)
Minstrel Boy
The Last Rose of Summer

Lesson XXVII

Wales

There is absolute proof that there existed in Wales a very advanced musical culture, which dates back earlier than that of Scotland or England. The bards were as distinctly native to Wales as

to Ireland and in early days were of great importance. The Welsh bards were the first story tellers, and by many authorities they are believed to have been the first wandering musicians. In the twelfth century, Prince Griffith, who had been educated in Ireland, introduced the Irish harp into Wales and many Irish harpers settled at his court. To this circumstance is due the fact that the lilt is noticeable in so many of the Welsh songs.

In addition to the harp, the bards also used the crwth, which was a favorite instrument in all the north countries. (See Lesson XIX, Part III.) The crwth was a stringed instrument played with a bow, and was used entirely as an accompaniment to the song recited or sung by the bard. The crwth has been found throughout Scandinavia, Russia and Northern Germany. The hornpipe and bagpipe were also used in Wales.

From 1200 to 1400, the Bards of Wales exerted a tremendous musical influence. Little of the music of that period remains, as Edward I, fearing that the minstrels instilled a dangerous patriotism among his subjects, made their profession unlawful. In the reign of Henry IV, Owen Glyndwe led a revolt of the minstrels, who for a short time regained some of their early privileges. However, minstrelsy soon declined, its place being taken by the popular eisteddfod or song festival of the people, at which contests between singers, instrumentalists and choruses are arranged. Mention of these song contests was made by historians as early as the seventh century, but in the twelfth century the eisteddfod became of national importance. From that time until the present this custom has been maintained, and practically every small town in Wales now has its eisteddfod. The Welsh who settled in America brought their music with them, and many of our best chorus concerts are given by the Welsh choirs. Annual eisteddfods are held in all the Welsh settlements in America. Every composition submitted is given a hearing, and old and young, rich and poor, join together in praise of song.

A curious custom of ancient days in Wales is still retained; this is the "Pennillion Singing." The harper plays a well-known tune over several times, then each of the company in turn extemporizes words to fit this melody, the chorus singing "Tal la la" between each new stanza.

Although the Welsh are known as a nation of singers, they sing the songs of bygone days. Most of the Welsh airs known to-day have been sung in England for so many years that they are frequently classified as English folk songs.

ILLUSTRATIONS

64764	*The Dove*	*Williams*
74100	*All Through the Night*	*Williams*
64141	*Mentra Gwen (Venturesome Gwen)*	*Williams*
72812	*Men of Harlech*	*Glyndwyr Male Choir*

CHORUSES

Men of Harlech
The Sun Smiles in Beauty (Old Welsh Air, The Ash Grove)
Forth to the Battle
All Through the Night

Lesson XXVIII

Scotland

Scotch national music has always been recognized as distinctly individual, because of an unusual charm in melody and rhythm.

In their folk music is reflected that love of home and country, that sturdy independence, loyalty and pathos which have ever been characteristic of the Scot.

SCOTCH DANCE—"THE REEL OF TULLOCH"

As Gaelic is believed one of the earliest known languages, the Scots doubtless possessed a musical system of great antiquity. The bard was as important a part of Scotch life as in that of Ireland or Wales.

Many of the Scotch tunes are older than the words now sung to them, yet in these verses there is to be traced the entire history of the Scotch people. In addition to the lament, the love song, and those which reflect the customs of the folk, the Scotch commemorate in song every historical event.

Scotch music was not generally known in England until the reign of Charles II. The half century after the Restoration was a busy one

for the Jacobite poets. The borderland ballads of this period belong equally to England and Scotland. "Jock o' Hazeldean," a song claimed by both Scotland and England, is an excellent example.

Like all folk music, that of Scotland was more or less influenced by the instruments used by the people. The harp, crwth, fiddle and pipe were all popular instruments during mediæval days, but the national Scotch instrument is still the bagpipe. The origin of this instrument is lost in antiquity. Although found in Asia, Africa and Europe, it reached its perfection in Scotland. To appreciate the charm of the bagpipe it must be heard out of doors. It is the use of this tonally restricted instrument which probably accounts for the fact that most of the Scotch melodies are based on the pentatonic or five-tone scale. The rhythmic peculiarity known as the "Scotch snap," in which the first tone has but one-fourth the duration of the second, is also due to this instrument.

THE SCOTCH SWORD DANCE

Many of the best-known Scottish songs are settings of the poems of Robert Burns. Scotland is also indebted to Sir Walter Scott, who gave in his novels and poems many excellent illustrations of the greatness of Scotch heroism.

At the time of the Reformation music was frowned upon in the Scottish churches, and this prejudice has greatly retarded the musical progress of Scotland. The National use of Scotch melodies has been very popular in modern music, although there are but few composers from Scotland itself. Mendelssohn's "Scotch Symphony" is an excellent illustration. Beethoven used many Scotch airs, and from his time to the present day the charm of Scottish music has been very strong.

ILLUSTRATIONS

17001	*Highland Fling* (*Traditional*)	*Victor Military Band*
64210	*Loch Lomond*	*Williams*
18674	*The Toils are Pitched* (*Wilson*)	*Littlefield*
	They Bid Me Sleep (*Wilson*)	*Littlefield*
55052	*Hail to the Chief* (*Sanderson*)	*Victor Male Quartet*
16961	*Jock o' Hazeldean*	*Young*
	Scots, Wha' Hae' Wi' Wallace Bled	*Werrenrath*
17140	*Scotch Medley March*	*Sutcliffe Troupe*
	The Battle of Killiecrankie (2) *Will Ye No Come Back Again*	*Sutcliffe Troupe*

CHORUSES

My Heart's in the Highlands
Annie Laurie
Robin Adair
Flow Gently, Sweet Afton (Burns)
Auld Lang Syne
Wha'll Be King But Charlie?
The Campbells Are Coming
Scots, Wha' Hae' Wi' Wallace Bled
Loch Lomond
Comin' Thro' the Rye

Lesson XXIX

England

PAINTING BY NASH — OLD ENGLISH MAY FESTIVAL

In a certain sense all the folk music of the British Isles belongs to England, yet there is a vast difference in the music of Ireland, Wales and Scotland, not only in distinction from each other, but also in contrast to that of England herself.

The sacrificial chant of the early Druids is vividly described by Tacitus. The boisterous gaiety of the Saxons is also remarked. This characteristic has never entirely disappeared from British music. St.

Augustine brought the Gregorian chant to Briton in 597, and on this foundation was built that remarkable school of counterpoint which flourished in England during mediæval days. This was, in a certain sense, a handicap to free musical expression, as all music was written along certain formal lines of construction. A romantic color was given to the Saxon music by the Normans. Later the influence of France is very distinctly seen in the early dialogues with music, which were popular in Elizabethan days. All the instruments at that time were imported from either France of Italy, and the music is all reflective of the artificiality of Court life.

Shakespeare makes constant mention of music in his works. Most of his verses were written for music already in existence. Throughout his works it is felt that music played an important part in the Court life of the sixteenth century, during the reign of Queen Elizabeth. (See Lesson XXIX, Part II.) The Reformation soon ended this period of joyous song. During the days of Cromwell two distinct types of music are found, the psalms of the Puritans being gloomy and disagreeable and in strong contrast to the dashing gaiety and the drinking songs of the Cavaliers.

CHARACTERS IN THE MORRIS DANCE

Among the common people song springs spontaneously from the heart, and whether it be in days of trial or warfare, or in days of peace and contentment, it will ultimately find expression. Many of the English folk airs have been copied from the Irish, Welsh and Scotch, but even in the dances and glees the sturdy simplicity of the English is ever noticeable. No nation possesses such simple yet dramatic ballads as those found in England.

The national English songs are in the truest sense scarcely to be recognized as examples of patriotic music. "Rule Britannia" reflects the style of opera in Dr. Arne's day, the music being better suited as a setting to a dainty verse than to a hymn of valor. The songs which are designated as "Old English" are a product of the late seventeenth century.

ILLUSTRATIONS

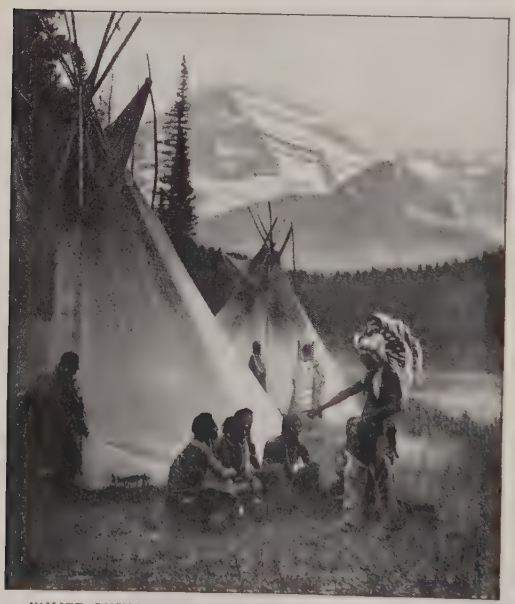
17087	*May Pole Dance—Bluff King Hal*	*Victor Military Band*
17724	*When That I Was a Little Tiny Boy ("Twelfth Night") (Shakespeare-Fielding) (2) Hold Thy Peace ("Twelfth Night") (Unaccompanied)*	*Macdonough, Dixon and Werrenrath*
	Come Unto These Yellow Sands ("The Tempest") (Shakespeare-Purcell) (2) Greensleeves (Traditional) (Baritone with Male Trio, Harp and 'Cello)	*Werrenrath, Dixon and Hooley*
18010	*Sellenger's Round (Old English Dance)*	*Victor Military Band*
	Gathering Peascods (Old English Dance)	*Victor Military Band*
64100	*The Lass of Richmond Hill*	*Williams*
64398	*The Lass with the Delicate Air (Dr. Arne)*	*Gluck*
64320	*Have You Seen but a Whyte Lillie Grow (Ben Jonson)*	*Gluck*
45114	*Drink to Me Only with Thine Eyes*	*Werrenrath*
64928	*John Peel*	*de Gogorza*
17897	*Shepherd's Hey (Morris Dance) (Arr. Grainger)*	*Victor Concert Orchestra*

CHORUSES

The Jolly Miller
The Lass of Richmond Hill (McNally)
Come Unto These Yellow Hills
God Save the King
Rule Britannia (Dr. Arne)
Listen Lordlings
Boat to Cross Ferry
Drink to Me Only
Oh Dear, What Can the Matter Be?
Barbara Allen
Little Bingo

Lesson XXX

America



WHITE QUIVER TALKING TO THE WISE MEN OF THE TRIBE, GLACIER NATIONAL PARK, MONTANA

Much has been written in the past few years of the folk music of America. Many musicians believe the future of the American School rests on the use of Indian melodies: while others argue that the songs of the American negroes are our national music. In the study of folk music it has been found that the influence of struggles and triumphs, of joys and sorrows, all leave their impression on the music and art of any people.

For the first hundred years American music was almost entirely under the

influence of the Puritans. The Bay Psalm Book, which was published in 1640, was a metrical arrangement of the psalms which were to be sung to certain old tunes found in the Ainsworth collection, which had previously been brought from Holland. The best known of these are "Old Hundred" and "Dundee."

The Cavaliers who settled the Virginias and the Carolinas brought much of the music of England with them. This has been retained by those descendents of the Cavaliers who settled in the mountain districts, so that to-day the purest and best forms of the early English folk tunes are to be found in the Appalachian Mountains.

Dances and songs of England, Ireland, Scotland and Wales, Holland and France became popular in various settlements of America during the eighteenth century, but the constant wars gave little opportunity for actual musical development.

With the beginning of immigration, practically all of the folk music of the entire world has been brought into America.*

America has been called "the great melting pot of the world," because here are found people from all the races of the world, yet the two races which are the most closely identified with early civilization in America are the Indians and the Negroes. In Louisiana are many French influences, and the Spanish expression in southern California is unmistakable in the architecture, art and music; but neither of these has greatly influenced national art. As all music developed from primitive man, so the Indian chants and dances are of exceedingly great interest in the building of an American individual expression.

BLACKFEET INDIANS, WITH NATIVE MUSICAL INSTRUMENTS

In the study of the Indian songs can be definitely traced the coming of the white man. Among the Penobscots and the Delawares, the two tribes which came in closest contact with the Puritans and the Quakers, the use of hymn-like chants is very noticeable. Among the Huron tribe of Canada there are found many songs which show the distinct influence of the French missionaries; while the music of the

* Some of this has already been assimilated, as for example: "Believe Me If All Those Endearing Young Charms," which has become "Fair Harvard;" and "Tannenbaum," which is "Maryland, My Maryland." "Malbrouck," or "We Won't Go Home Until Morning."

Navajo, Zuñi and Pueblo tribes reflects the influence of the early Spanish church fathers.

The music of the Negroes is of three distinct types: the "Spirituals," or sacred songs, the "Work Songs" (the negroes sing a different type of song for every employment), and the Negro-Creole songs.

Among the Negroes of the "Lower South" who lived in constant dread of being sold in slavery, the "Spirituals" are of a deeper and more truly religious fervor (like "Deep River," and "Nobody Knows de Trubble I've Seen"), than those "Spirituals" of the "Upper South," where the negroes lived on the same plantation for generations, and expressed themselves in the music of "I Want to be Ready," and "Good News."

In the songs of the Negro-Creole are to be found many of the same characteristics that are noticed in the music of the White-Creole, and, it is of course but natural that the influence of both Spain and France is to be recognized in this music. The Habanera is an excellent example of the type of dance song used by the Negro-Creoles of Cuba. It takes its name from the city where it became most popular, Havana.

The best type of composed folk songs derived from negro sources were written by two white men, Dan Emmett and Stephen Foster, who were so successful in copying the Negro expression that their works rank among the best composed folk songs possessed by any nation of the world.

The patriotic songs that were written during the Civil War, as well as the ballads of that period, are all as good examples of the type of composed folk songs as those to be found in any land.

One distinct type of musical expression which is exclusively American is the cowboy song of the plains. The French-Canadian Voyageur Songs have also become a part of America's inheritance, because of their use in the northern logging camps.

The greatest and best folk music of the whole world is to be found in America.

ILLUSTRATIONS

18444	*Four Penobscot Tribal Songs* *Pa-pup-ooh (2) The Sacrifice (Lieurance)*	*Watahwaso*
18418	*By the Weeping Waters (Lieurance)* *Aōōah (Red Willow Pueblo) (2) Her Blanket (Navajo)*	*Watahwaso* *Watahwaso*
18237	*Nobody Knows the Trouble I See* *Roll, Jordan, Roll*	*Tuskegee Singers* *Tuskegee Singers*
18446	*I Want to be Ready (2) Get on Board* *Been a' Listenin' (2) Good Lord*	*Tuskegee Singers* *Tuskegee Singers*
18519	*Old Folks at Home (2) Juanita* *Old Black Joe (2) Massa's in de Cold, Cold Ground*	*Conway's Band* *Conway's Band*
17581	*Star-Spangled Banner* *Hail Columbia*	*Victor Military Band* *Victor Military Band*
*——	*Whoopee Ti Ti Yo*	

* In preparation.

CHORUSES

Dixie Land (Dan Emmett)
Marching Through Georgia (Work)
Star-Spangled Banner (Francis Scott Key)
Maryland, My Maryland (Randall)
Yankee Doodle
Hail Columbia (Hopkinson-Fyles)

All the above songs, and

Massa Dear (Johnson)
Old Black Joe (Foster)
Come Where My Love Lies Dreaming (Foster)
Red, White and Blue (Shaw)
Song of a Thousand Years (Work)
Reuben and Rachel
Seeing Nellie Home

REVIEW AND EXAMINATIONS

In giving an examination, several records should be played and pupils should write on paper names of compositions; composers, if any; nationality; by what voice, instrument or combination, illustration was presented; and what principle of expression it represented.

Note books should count for one-half of yearly standing.

PART II
The History of Music

Preface

In taking up the history of music as a serious study, remember that the history of any art is a record of cultural development and should not be devoted to individual biography. Music is closely related to the development of civilization, and the events of the world's history are definitely reflected in music's growth.

In considering the history of civilization, music, although the oldest of the arts, is noticeable as the last to be developed seriously. A nation first becomes great through conquest; it next assumes commercial, then political importance; then begins a development of its arts, of which architecture, sculpture and painting, "the visible arts," are first considered; next comes literature and the drama; and last of all, that art, which is the first expression of primitive man—Music.

Students should have access to several good works on the history of music, and should carefully study their notes made in the classroom. A strong point should be made of the correlation of musical development with contemporary historical events and literary epochs.

It is suggested that short papers on the lives of the greatest composers be written, and that outside reading of individual biography be done *before* the lesson. Make frequent use of the public library

These lessons and the illustrated records should be made an integral part of the study of general history, literature and English composition.*

Music history is divided into the following general periods:

Ancient Music: To the Birth of Christ

Development of the music of the Assyrians, Hebrews and Egyptians and the science of Greek music.

* The thoughtful teacher or student will find delightful illustrations in these musical selections of hitherto unrecognized inter-relations between music and the greatest works of literature as, for instance, the literary study of the Bible (Hebrew chants, oratorios); mythology (Greek music, the Nibelungen Ring by Wagner); Shakespeare (the settings of the Shakespeare songs); Ivanhoe (the music of the Troubadours); numerous other selections of the English poets from Milton to Tennyson. In the study of French the old folk songs are of value, while clearly to understand Moliere, the court dances used at his time will be of great interest. The settings of Provost's "Manon Lescaut" and Murger's "La Vie de Bohême" will be an added inspiration to the student reading these works.

The History of Music

Early Church Schools: To the Sixteenth Century

Schools of counterpoint and polyphony developed through the influence of the Church.

Secular Schools: From the Twelfth to the Seventeenth Century

Secular music developed by the Troubadours, Jongleurs, Minnesingers and Meistersingers.

Musical Renaissance: Seventeenth Century

Rise of individual expression gave birth to the opera and oratorio in Italy. Their development in Italy, France, Germany and England in the seventeenth century.

Classical School: Eighteenth Century

Development of formal music from Bach to Beethoven.

Romantic School: Early Nineteenth Century

Rise of individuality; giving expression in program music, virtuosity and nationality, from Beethoven to Wagner.

Modern Music: Late Nineteenth Century to Present Day

Rise of the modern schools of national expression. Realism versus impressionism.

Part II is divided into thirty lessons as follows:

I. Music of the Ancients.
II. Music of the Greeks.
III. Music of the Early Church.
IV. Secular Music in Mediæval Days.
V. Mediæval Schools of Music.
VI. Beginnings of the Opera.
VII. Beginnings of the Oratorio.
VIII. Handel.
IX. Bach.
X. Gluck.
XI. Haydn.
XII. Mozart.
XIII. Beethoven.
XIV. Schubert.
XV. Romanticism I.
XVI. Romanticism II.
XVII. Chopin and Liszt.
XVIII. Opera of the Early Nineteenth Century.
XIX. Wagner.

XX. The Influence of the Music Drama.
XXI. Brahms.
XXII. Russia.
XXIII. Scandinavia.
XXIV. Bohemia.
XXV. Germany—Austria.
XXVI. France.
XXVII. Italy—Spain.
XXVIII. England.
XXIX. Early Music in America.
XXX American II.

CHORUSES

The following choruses are suggested for use with the first six lessons, as they belong, in a general way, to the period discussed:

Religious

Penitential Hymn (Ancient Hebrew) (Ascribed to King David)
My Salvation's Tower (Hebrew Tune) (Sung at Feast of "Judas Maccabæus")
To God on High (Ancient Church Tune)
Evening Hymn of St. Ambrose (Piericini)
Adoramus Te (Palestrina)
Gloria Patri (Palestrina)
Hear My Prayers (Palestrina)
Chorale (Michael Praetorius, 1586-1610)
Chorale (Johann Gruger, 1649)

Secular

War Song of the Normans (Ancient Tune) (Said to have been sung at the Battle of Hastings)
Ballade of Jeanne d'Arc (Old French)
The Butterfly (Old French)
Amaryllis (Old French)
Sumer is Icumen In

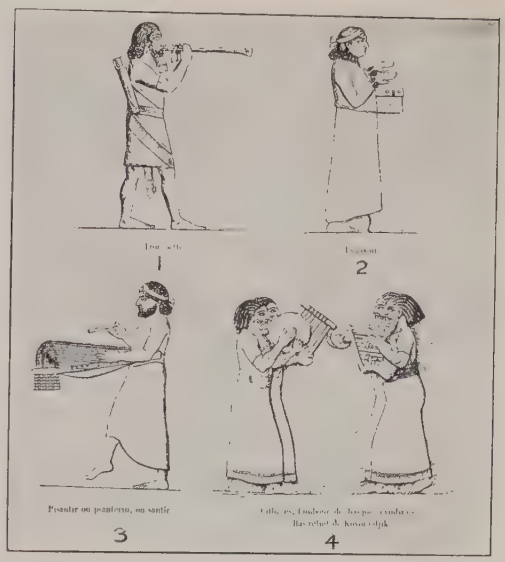
Lesson I

The Music of the Ancients

The most authentic record of the music of the ancients is that which is depicted by the bas reliefs and wall paintings of the Assyrians and Egyptians. Although the Hebrews were undoubtedly the

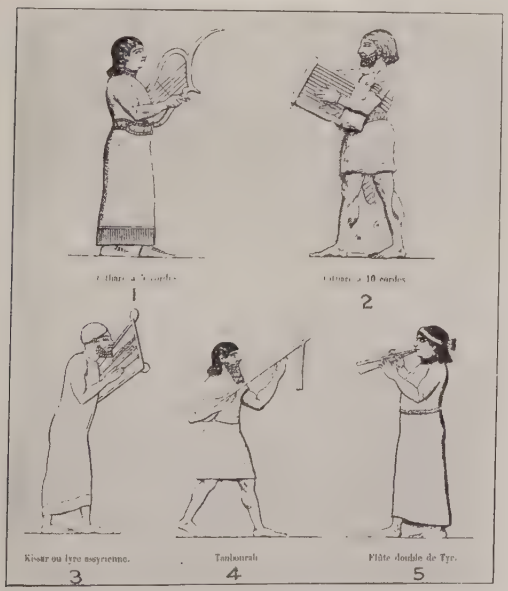
best musicians of ancient days, they left no visible record of their musical instruments, for, fulfilling the letter of the law, the children of Israel made no graven images. The description to be found in the Bible was made during the reign of James I of England, when practically nothing was known of ancient music, and the musical instruments in use at his time were substituted for those of Israel.

The Assyrians being a war-like race used instruments of percussion, and where wind instruments were employed, they were



ASSYRIAN INSTRUMENTS

1. Trumpet.
2. Drum.
3. Dulcimer.
4. Lyres and Tambourines.

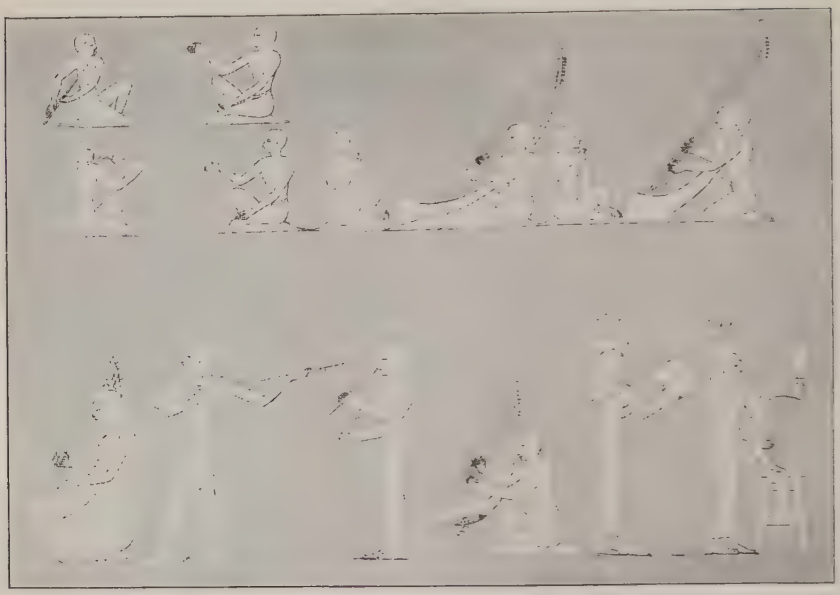


ASSYRIAN INSTRUMENTS

1. Lyre, 5 strings.
2. Lyre, 10 strings
3. Assyrian lyre.
4. Assyrian lute.
5. Double flute.

the military trumpets and drums. Their stringed instruments, of which the dulcimer (the ancestor of our zither) was the most popular, were all made with metal strings and very often metal janglers, similar to those now on tambourines; were attached. All Assyrian music was high pitched and penetrating. In some bas reliefs the figures of the women are seen pinching their throats as if attempting to produce a high shrill tone.

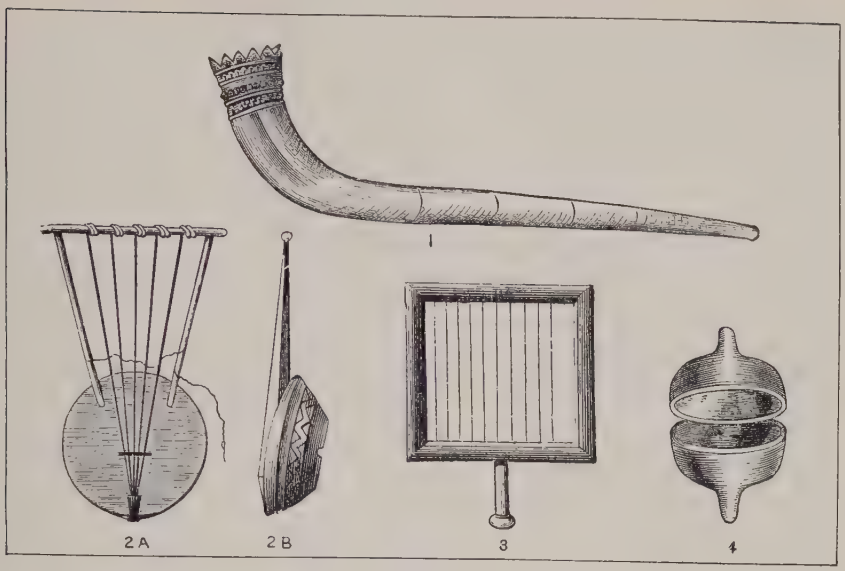
The Egyptians had a definite science of music which antedates 3000 B. C. and was closely connected



ANCIENT EGYPTIAN MUSICAL INSTRUMENTS

with religion and astronomy. During the Golden Age, 1500-1200 B. C., music was employed not only as a social diversion, but also as a feature of the religious service. Professionally trained dancers and singers formed schools of music where were also to be found large bands of instrumentalists and choruses. In many wall paintings there are representations of these large orchestras; they are always conducted by a leader, and a preponderance of stringed instruments is noticeable. The Egyptians used the lyre and the lute, but the national instrument was the harp,* which is found in all sizes, from those carried in the hand, to the immense temple harps of twenty-three strings. In days of battle, trumpets and drums were employed. The wind instruments, which were the most popular in Egypt, were the single and double pipes or flutes. These blended well with the stringed instruments. A typical Egyptian instrument which the Hebrews and Greeks both borrowed from their Nile neighbors was the sistra or sistrum, a horse-shoe-shaped bar of metal with a handle. When this was shaken in

* It was while in captivity in Egypt that the Israelites learned the beauties of the harp, which they adopted as their national instrument. These small hand harps were those used by David. See also Psalms CXXXVII, 1-5, XXXIII, XLVII.



HEBREW MUSICAL INSTRUMENTS. 1, SHOFAR; 2 A, 2 B, HASUR, THE HEBREW ZITHER; 3, PSALTER; D, CYMBALS

the hand the metal janglers fastened across it vibrated with a tingling rhythm, which was used to accompany the temple dances.*

It was from the Egyptians that the Hebrews and Greeks obtained their knowledge of the science of music. The Hebrews also borrowed instruments from the Assyrians, as well as the Egyptians, and with the well-known musical ability which has always been an attribute of the Hebrew race, it is not surprising that the Israelites had a direct influence on musical development. Large choirs of voices and instruments were used in the religious service of the Hebrews, and during the reign of King Solomon it is said that as many as 4,000 musicians were employed in the temple services. All religious music was chanted by the priests and answered by the choir in the form known in the Catholic Church to-day as antiphonal singing.† (See Lesson III, Part II.) The earliest instrument of the Hebrews was the Shofar, a trumpet made from a ram's horn, and still used in the orthodox temples, to assemble the congregation on festival and holy days. These

* The toph, a Hebrew tambour with metal janglers, copied from the Egyptian sistra, is undoubtedly the instrument used by Miriam to accompany her song of triumph (Exodus XV, 1). A toph was in the hands of Jephtha's daughter when she came forth to meet her father.

† The Psalms of David were written to be sung in this antiphonal manner. They are still used in this way as "Responsive Readings" in the Protestant churches.

EGYPTIAN DANCE

horns were duplicated in brass for use in times of war. Strangely, we find no records of drums or percussion instruments being used by the Hebrews. Pipes and flutes were often combined with the lyre, with the psaltery and with the harp, and the toph is frequently noted in temple use.

ILLUSTRATIONS

74568	*Hebrew Melody*	*Heifetz*
17745	*Kawokores Rohe Adre* (*Like a Shepherd*) *Eil Molei Rachmim*	*Cantor G. Sirota and Chorus*
17771	*Birchos Kohanim* (*Benediction by the Priests*) *Aw Horachmim*	*Cantor G. Sirota and Chorus*
74577	*Eili, Eili*	*Braslau*
74595	*Yohrzeit* (*In Memoriam*)	*Braslau*
74355	*Kol Nidrei* (*arr. for Violin—Bruch*)	*Powell*

Lesson II

The Music of the Greeks

The Greeks adopted their musical science from the Egyptians. The study of music was considered of extreme importance by them and the education of the Greek youth comprised but two topics: music and athletics.

DESIGN FROM A GREEK VASE

It is customary to divide Greek music into three general periods:

1. Mythical Age —prior to 675 B. C. (As the Pythian Games founded 1000 B. C. introduced musical contests, the knowledge of Greek musical

science supposedly starts from that date.) It was during this period that the mythical stories of the power of music, as illustrated by Hermes, Pan, Apollo, Marsyas, Orpheus and Amphion, originated. Homer (950 B.C.) is credited with the heroic poetry which was recited by the bards to the accompaniment of the lyre.

TERPSICHORE
(Note example of primitive lyre)

2. Classical Period—650-338 B.C. Macedonian Conquest. This period really culminated in the fifth century in Athens. The greatest names associated with the music of this time were the musicians Terpander, Pythagoras, Arion; the poets Alcaeus and Sappho; and the Attic School of Drama.

3. Alexandrian Period—325 B.C. to the Christian Era. During these years the original thought in art gave way to servile copying of the past great works. This was the period of Roman music also, which, like the other forms of art, was but a bad imitation of that of Greece.

APOLLO
(Note example of later form of lyre)

The Greek scale was founded on the tetra-chord, meaning four tones. In different localities of Greece the position of the half tone in the tetra-chord varied, thus there were several principal scales: Dorian, Phrygian, Lydian, Mixo-Lydian, Hypo-Dorian, Hypo-Phrygian and Hypo-Lydian.*

The Greeks were especially partial to stringed instruments, the lyre and cithara being the most popular. The wind instruments were the auloe or long flute, the single and double flutes, and syrinx or Pan's pipes, a mouth organ of seven reeds bound together. They used but few percussion instruments, and these were small in size, being mostly tambourines, cymbals and the cistra. Trumpets and horns

* From the combination of two of the Greek tetra-chords our major and minor scales were developed.

MARBLE TABLET OF THE HYMN TO APOLLO

of brass were used occasionally and became very popular in later Roman days.

In the Greek theatre, the choruses and the dancers were of great importance. Many of the principal actors sang their lines with an accompaniment on the lyre.*

The method of notation employed by the Greeks was the use of letters above the words to indicate the pitch, but not the duration of the tone. In later days these were supplemented by a peculiar system of characters, which were used to indicate where the breath should be taken and which were thus a slight suggestion as to the rhythmic accent. These characters were called neumes or neumae, the name being derived from the Greek word meaning breath.†

A MODERN GREEK DANCE

ILLUSTRATIONS

35279 *Hymn to Apollo* (*Found at Delphi, 1893*) (*Harp acc. by Emma Rous*) *Baker*

63511 *Kyrie Kekraxa* — *Greek Church Choir*
Kinonikon — *Greek Church Choir*

63535 *Cleftopoula* — *Dance Song of the Mountaineers*
Roumeliotica — *Dance Song of the Mountaineers*

* Originally the actors were the leaders of the two antiphonal choruses.

† Very few examples remain in existence of music written in the old neume system of the Greeks. See analysis of "Hymn to Apollo."

Lesson III

The Music of the Early Church

During the early days of Christianity, music was classified as religious music and secular music. When bands of Christians met in the secret chambers of the Catacombs, psalms were chanted as a part of the service, in the old antiphonal manner of the Hebrews. No instruments were used in these services. The early Church fathers felt that "a Christian maiden should not know the sound of a flute or lyre," as these instruments were always associated with the orgies at the courts of the emperors. It was, moreover, necessary to maintain strict secrecy as to these gatherings, and even the chants were sung in a low tone. With the establishment of the Greek Church, Greek methods were also employed. From the stories of St. Cecilia, St. Augustine and others, one may realize the important part music played in the early religious enthusiasm.

CHURCH OF ST. AMBROSE, MILAN

FROM AN OLD MSS.

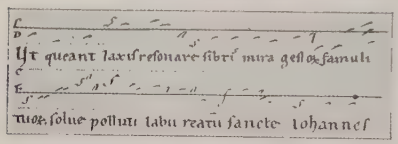
POPE GREGORY DICTATING HIS ANTIPHONAL

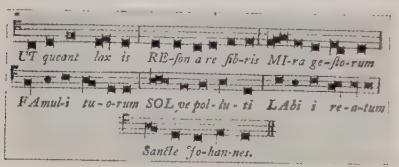
Secular songs and dances, as well as all instrumental music, became a part of the daily life of the people, but was entirely distinct from religious music until the time of the Crusades.

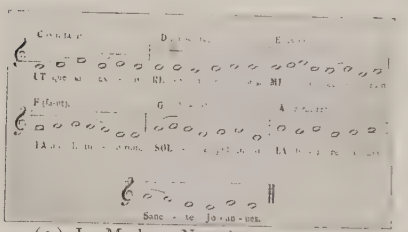
The important names of the Early Church school are: Ambrose (333-397), Bishop of Milan (394) collected the old chants then in use, for a definite form of Church service, and sent missionaries to Northern Europe to teach

the Ambrosian chant. Ambrose used four of the Greek modes known as Authentic. Little is known of his chant, save that it was metrical.

Pope Gregory (540-604) destroyed the Ambrosian chant and established the Gregorian chant or Plain-Song now in use in the Roman Catholic Church. These chants were written in a large book called Antiphonal or Antiphonarium, and a notation similar to the Greek Neumes was used. Gregory added to the four Authentic modes—the four Plagal modes as well. He established schools for choristers* and gave a definite form to the Church service.



(*a.*) In Old Neumes.

(*b.*) In Gregorian Notation.



(*c.*) In Modern Notation.

THREE REPRESENTATIONS OF THE HYMN TO ST. JOHN THE BAPTIST

Hucbald of Flanders (840-930) tried to establish harmony on the basis of scientific relationship of tone. He attempted reforms in notation and made use of parallel lines, to indicate tonal relationship, from which comes the present staff.

Guido of Arezzo† (995-1050) established the method of solfeggio, or singing by note, in use to-day, thus simplifying the teaching of music.

Guido discovered that the favorite hymn to St. John the Baptist possessed a peculiar characteristic, the opening syllable of each line being one tone higher than that preceding it. Guido took these syllables to represent the seven tones of the scale:

‡*Ut* queant laxis.
*Re*sonare fibris.
*Mi*ra gestorum.
*Fa*muli tuorum.
*Sol*ve polluti.
*La*bii reatum.
Sancte Johannes.

English Translation

In order that Thy servants with loose (vocal) chords may sing again and again the wonders of Thy deeds, quash the indictment against our sinful lips, O Saint John!

* Recall the early schools of music which were found in the British Isles. It was from the Irish monasteries that the earliest teachers for the Gregorian chant were chosen.

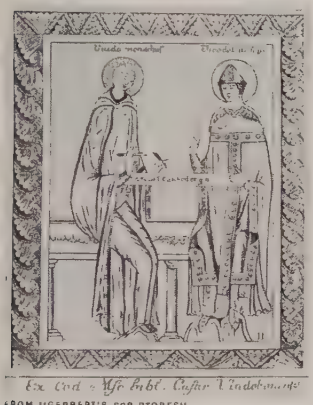
† Arezzo is a hill town in Italy between Rome and Florence. Many recent discoveries in Etruscan art have been found here.

‡ For euphony "ut" was later changed to "do" and the seventh tone of the scale became "si" or "ti."

GUIDO D'AREZZO

Guido also used colored lines on which the neumes were written, and indicated by means of letters before each line, that all neumes on said line were of certain pitch. Those above and below were thus given a definite relationship. The line letters he employed were C, G, and F. The modern clefs are simply transformations of these original letter forms.

Franco of Cologne (thirteenth century) established a system of representing rhythm by measure. He employed four kinds of notes, from brevis (the shortest) to maxima (the longest). He was the first theorist to distinguish between duple and triple time, and advocated the use of triple time as "the perfect measure" for church music.



FROM "GERBERT'S SCR.PTORES"

GUIDO OF AREZZO EXPLAINING HIS USE OF THE MONOCHORD TO THE BISHOP THEODALDUS

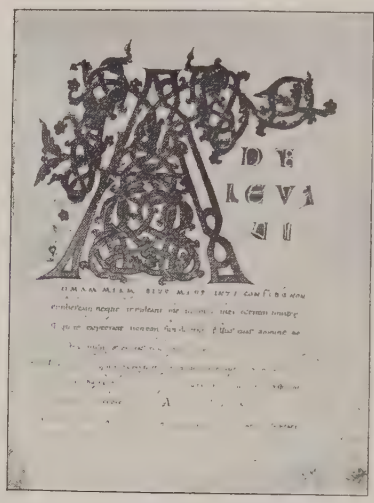
The three elements of music: rhythm, melody and harmony, Lesson III, Part I, were developed scientifically in the church school, in reversed order: harmony, melody and rhythm. The general spread of musical science throughout Europe is to be noted in the fact that the reforms starting with Italy spread to Flanders, thence returned to Italy and back to Cologne.

ILLUSTRATIONS*

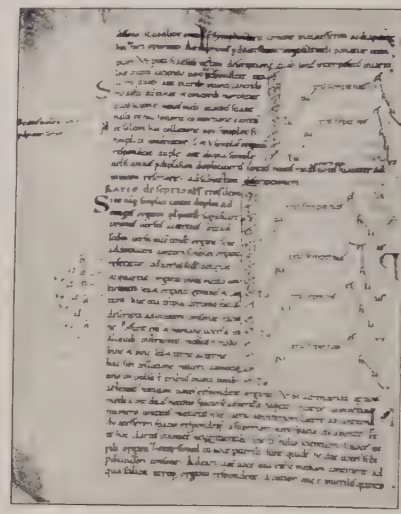
61123	*Exultate Justi*	*Sistine Choir*
71001	*Kyrie Eleison* (*Gregorian High Mass*)	*Sistine Choir*
61108	*Offertorio e Communione* (*Gregorian High Mass*)	*Sistine Choir*
55072	*Hymn to St. John the Baptist* (*Diaconus*) *In Latin* *Hymn of Charlemagne* *Lament for Charlemagne* (*In Latin*)	*Kline* *Werrenrath*

* These examples of Gregorian chants present an excellent illustration of the antiphonal chant of the Roman Catholic Church. Compare with the Sirota and the Greek Church records. It may be well to replay one of each.

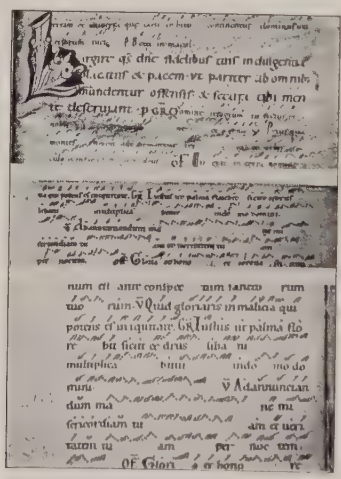
EXAMPLES OF EARLY NOTATION



FIRST PAGE OF THE GREGORIAN ANTIPHONAL



SPECIMEN OF HUCBALD MANUSCRIPT



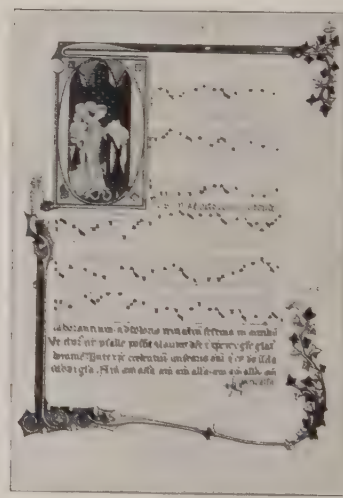
(*a.*)

(*b.*)

(*c.*)

OLD MANUSCRIPTS

(*a.*) Zurich, Tenth or Eleventh Century.
(*b.*) Provence, Twelfth Century.
(*c.*) Zurich, Thirteenth Century.

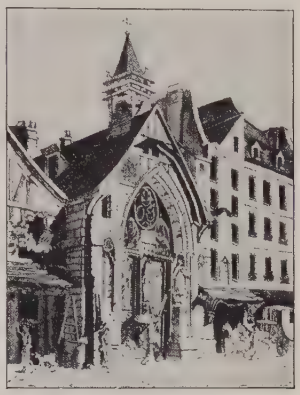


PAGE OF A THIRTEENTH CENTURY MANUSCRIPT IN THE LIBRARY OF THE UNIVERSITY OF MONTPELIER

Lesson IV

Secular Music in Mediæval Days

While the science of music was being developed under the direction of the Church, the real spirit of music was in the hands of the common people. All that is best in music rises from the natural feeling of the folk, and this is just as true in the early development as it is in the later founding of the modern national schools.



CHURCH OF ST. JULLIEN, PARIS, 1330

The early minstrels of the north were divided into two classes: the bard, who recounted deeds of chivalry; and the minstrel musician, who, in addition to his musical attainments, did tricks also, and frequently appeared as an actor in the early miracle and mystery plays. These men in France were known as jongleurs, or jugglers, in distinction to the troubadors, or French knights, who sang their lays to the fair court ladies. When the jongleurs settled in the cities these musicians formed guilds similar to those of the other trades, the earliest being the order of Jongleurs of St. Jullien in Paris, which held the right to produce all the music for that city and refused to allow any musician, not a member, to play there. This order was in existence until the reign of Louis XV. In England and Germany similar conditions were found, the town pipers of Germany existing in some places until the middle of the nineteenth century.

PAINTING BY FRANZ HALS

THE JESTER

It is noted in general history, that, as a result of the Crusades, there ensued a period known as "The Age of Chivalry" (twelfth and thirteenth centuries). To this period belong the Troubadours of France, Italy, and Spain (called trouvères in Northern France) and the minnesingers of Germany. These men returning from the Orient brought instruments, poetry and music from the Far East which was soon assimilated with their own.

The troubadours counted among their numbers Willam, Count of Poitiers (1080-1127); Richard I of England, "The Lion Hearted" (1157-1199); Chatelain de Coucy (1157-1192); King Thibaut of Navarre (1201-1254); and Adam de la Halle (1240-1287). The latter, known as "The Hunchback of Arras," was the most famous of the troubadours. To him is attributed the pastoral operetta "Robin and Marion," in which is to be found the germ of the comic opera of later days. The troubadours wrote in the simple style of the song, and accompanied their melody with stringed instruments. They frequently employed jongleurs to aid them in furthering their cause. When the later Crusades drew all the nobility to the East, the common people took up the development of music.

14TH CENTURY PRINT

WALTHER VON DER VOGELWEIDE

The minnesingers (literally translated "love singers") carried on the musical movement in Germany, and are contemporaneous with the greatest of the troubadours. They flourished during the period of Hohenstaufen supremacy (twelfth and thirteenth centuries). They were not only musicians, but also the epic poets of the day, and the greatest German poetic versions of mediæval legends are attributed to them. The greatest order of the minnesingers met in the Wartburg Castle in Eisenach, and included Hermann, the Landgrave of Thuringia, Gottfried von Strassburg, Heinrich Tannhäuser, Walther von der Vogelweide, Wolfram von Eschenbach. Their annual contest of song was immortalized by Wagner in "Tannhäuser."

To Gottfried von Strassburg, literature is indebted for the greatest Teutonic version of the old Celtic legend of "Tristan and Isolde," while Wolfram von Eschenbach in his "Parsifal" and "Titurel," gave to the world the greatest mediæval versions of the Holy Grail.*

With the decline of feudal power in the fourteenth century, the burghers and artisans of the towns formed the guilds of meistersingers (mastersingers) which reached their culmination of power in the six-

* Wagner obtained his inspiration for "Lohengrin" and "Parsifal" from Wolfram, while he follows the legend of "Tristan" as given by Gottfried.

NURNBERG, THE HOME OF THE MEISTERSINGERS

TRIAL OF A CANDIDATE FOR THE MEISTERSINGER GUILD

ST. CATHERINE'S CHURCH, NURNBERG, WHERE THE MEISTERSINGERS MET

HANS SACHS
(From the monument in Nuremberg)

teenth century. Through the efforts of these guilds the art of music became a trade of as great importance as any of the other various industries. Starting in the Rhine country, the movement spread to Bavaria. The most famous order met in Nuremberg* and was dominated by the great genius, Hans Sachs (1494-1576), who was known as "a shoemaker and a poet, too." The meistersingers built their songs according to very strict rules. Their imagery was often weakened by their conventional method of composition, which was bound absolutely to the *tablature* or laws of the order.

ILLUSTRATIONS

17725	*Duke of Marlborough*	*Macdonough-Dixon-Werrenrath*
	War Song of the Normans (2) *Crusaders' Hymn*	*Victor Male Chorus*
17290	*When the Nightingale Shall Sing* (*Troubadour*)	*Werrenrath*
	Summertime (*Minnesinger*)	*Werrenrath*
17760	*Merci clamant* (*de Coucy*) (2) *Pour mal tems, ni pour gelée* (*Thibaut of Navarre*)	*Dixon*
	Robins m'aime ("*Robin and Marion*") (2) *J'ai encor un tel pate* ("*Robin and Marion*") (*Adam de la Halle*)	*Dixon*
45083	*Douce dame jolie* (*Mauchault*) *L'espoir que j'ai* (*Jannequin*)	*Murphy*

Lesson V

Mediæval Schools of Music

The rise of definite schools of music was the result of the general musical knowledge which was fast spreading among the common people. With the establishment of the University of Paris in 1100, a school of music was considered as necessary as a school of science, and there is absolute proof that such a school existed in England, because of the manuscript of a six-part canon called "Sumer is icumen in" (probable date 1225 to 1240).

From France the movement spread to the Netherlands, then down

* Wagner's one comic opera, "Die Meistersinger von Nurnberg," tells of the customs of the most famous guild and its leader, Hans Sachs.

to Italy, and gave rise to the birth of opera at the end of the Renaissance. The music of this period was originally all written for choruses, and was composed in the strict antiphonic style of the Gregorian chant, later developing into the polyphonic, or many-voiced part writing. All music was composed on the strictest pattern of the contrapuntal development, the canon being the form most used as giving the greatest opportunity for the display of technical knowledge.

ENGRAVING BY GARDANO, 1559

ADRIAN WILLAERT

This development began in the Gallo-Belgic School (1360-1460) and was brought to its culmination by the great school of the Netherlands (1425-1625). William Dufay (1400-1474), the greatest genius of the Gallo-Belgic School, was in reality the founder of its more important successor.

The existence of the Netherland School is divided into four periods:

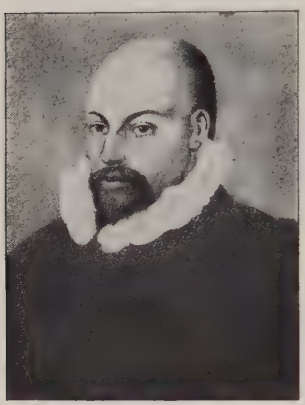
INSTRUMENTAL MUSIC OF THE FIFTEENTH CENTURY

First Period (1425-1512). Perfection of technical counterpoint. Chief masters, Johannes Okeghem (1430-1513), and his pupils, Jacob Hobrecht (1430-1506), Antoine Brumel (1460-1520). Canonic writing was brought to its culmination during this period.

Second Period (1455-1526). Attempts were made to acquire pure tonal beauty. The greatest master was Josquin des Pres (1450-1521), a pupil of Okeghem, who was the first musician having sufficient musical science at his command to be able to write freely. Martin Luther was his friend and was doubtless influenced and aided by Josquin in his use of folk

melodies. Luther once said of him, "Josquin is a master of the notes; they have to do as he wills; other composers must do as the notes will."

Johannes Tinctor (1446-1511) belongs to this period. He was the first of the Netherland masters to go to Italy. In 1455 Tinctor became Court Director for Ferdinand of Arragon at Naples, and is credited as being the founder of the Neapolitan School of *bel canto.*



ORLANDO DI LASSUS

Third Period (1495-1572). Development of tone painting and secular music. The chief masters of this period carried the science of the north into Italy. The most important genius was Adrian Willaert (1480-1562), who founded the instrumental school of Venice.* In 1527 Willaert was appointed choir master of St. Mark's, Venice. Noting that there were two organs in the opposite choir lofts, Willaert determined to use them in the antiphonal manner. His pupils, Cyprian de Rore (1516-1565), the first to use chromatic harmony, and Andrea Gabrielli (1510-1586), the first to use instruments in the antiphonal manner, carried on Willaert's ideas and made the school of Venice of supreme importance.

Claude Goudimel (1502-1572), another pupil of Josquin, carried Netherland teachings into Italy and founded the great choral school of Rome, where Palestrina received his earliest teaching. Other composers of this period were Nicolas Gombert (1495-1570), Jakob Arcadelt (1514-1560), noted for his Madrigals, and Clement Jannequin (sixteenth century), who attempted to imitate the

MICHAEL PRAETORIUS

* The development of the viol family (violin, viola, violoncello, contra base) is a direct result of the intercourse between Venice and the Far East. The rebec of the East was combined with the crwth of Northern Europe and became the viol; this reached its perfection of development in the School of Cremona (established by Amati in 1520), which was especially prominent during the seventeenth and early eighteenth centuries. (See Lesson XXI, Course III.)

sounds of nature. They wrote secular music almost exclusively and are the first composers of descriptive music.

SETHUS CALVISIUS

Fourth Period (1520-1625). Counterpoint becomes subservient to expression. This period is dominated by Orlando di Lassus (1520-1594), who was known throughout Europe as "The Prince of Musicians." He is said to have written over 2,500 compositions. A complete master of counterpoint, di Lassus wrote in all styles. Often his music is as stiff and conventional as Okeghem's; again it is filled with the most modern chromatic harmonies, yet it ever abounds in the highest and truest religious expression.

Jan Peter Sweelinck (1540-1621) and Philip de Monte (1521-1603), both men of talent, were completely overshadowed by the greater genius of di Lassus.

In Germany, Sethus Calvisius (1556-1615) and Michael Praetorius (1576-1621) played important parts in the development of contrapuntal form.

Contemporaneous with this period was Giovanni Pierliugi Sante, called Palestrina from his birthplace (1514-1594). Palestrina may be claimed as a direct descendant of the Netherland School, for he was an early pupil of Goudimel's famous school in Rome. With Palestrina, polyphonic religious music was brought to its culmination, and it may be rightly claimed that no church music since his day has reached the truly religious height of Palestrina's Marcellus Masses. These works were written in 1563 at the request of Pope Pius IX, who wished to prove to the Council of Trent that music could be religious and popular at the same time. Palestrina and his followers, Nanini (1540-1607), Allegri (1584-1662), and Anerio (1560-1630) helped to give again to the Roman Catholic Church the purity and strength of the Gregorian type

PALESTRINA

of expression.* They also laid the foundations for the great chorus singing of the oratorios and operas of the next century.

ILLUSTRATIONS

35279	*Sumer is icumen in* (*English Canon, 12th Century*)	*Victor Chorus*
17793	*Mon coeur se recommande a vous* (*Orlando di Lassus*)	*Dixon*
	Il bianco cigno (*Arcadelt*)	*Dixon*
45083	*L'espoir que j'ai* (*Jannequin*)	*Murphy*
71023	*Filiae Jerusalem* (*Gabrielli*)	*Sistine Choir*
17870	*Joseph Mine* (*Old German Christmas Song*) (*Calvisius, composed 1587*)	*Victor Mixed Chorus*
	Lo, How a Rose E'er Blooming (*2*) *To Us is Born Immanuel* (*Praetorius, composed 1600*)	*Lyric Quartet*
17548	*Gloria Patri* (*Palestrina*) (*arr. Damrosch*)	*Victor Chorus*
	Populo Meus (*Palestrina*) (*arr. Damrosch*)	*Victor Chorus*

Lesson VI

The Beginnings of Opera

FIRENZE, BARDI PALACE, WHERE THE "CAMERATA" MET

In the development of secular music through the mediæval period, the Mysteries and Miracle Plays were given with music. Occasionally pastoral plays were produced with music by the troubadours; yet no real development, combining the drama with music, took place until the seventeenth century. Through the efforts of a band of wealthy Florentine nobles the form of opera was given to the world. This group of men, known as the "Camerata," believing that the Greeks had recited their dramatic lines to a musical accompaniment, made several attempts to recreate this form. A short poetic work on the mythical story of "Dafne," built on this musical plan, was produced in 1597. Thus

* Pope Pius X returned to the use of the Gregorian style of the early contrapuntal schools.

was given to the world monody, or single melody with the accompaniment subordinated. In "Dafne" the "Camerata" presented the principles of the modern music drama, namely, that drama, music, and interpreter should be of equal importance.

In 1600 the real movement began with the publishing of the score of "Euridice," a music drama by Peri and Rinuccini.* This work was produced for the marriage of Maria de Medici to Henry IV of France, and scores were sent all over Europe. From Florence the movement spread to the other schools of Italy, to France, Austria and Germany.† Its development in Italy is coincident with the rise of the three Italian Schools: Rome, Venice, and Naples.

ROME.—Development of choruses, particularly noticeable in the interest shown in oratorio. Carissimi (1640-1674). Greatest oratorio writer of Rome.

VENICE.—Instrumental development and marvelous stage equipment. Opera divided into Opera Seria and Opera Buffa. Monteverde (1567-1643) introduced violins into the orchestra. Cavalli (1600-1676) introduced the comic element into opera. Cesti (1620-1669), pupil of Carissimi, attempted to combine ideas of his master and Cavalli, and divided the opera into Opera Seria and Opera Buffa. Caldara (1678-1763), a prolific composer of operas, oratorios and masses.

NAPLES.—Vocal display becomes of greater importance than dramatic action. Stradella (1645-1681?); Alessandro Scarlatti (1659-1725), contemporary of Händel.

FRANCE.—The opera takes at once a popular place, due to the influence of Perrin and Lully, who held from the French government the exclusive rights to produce opera in France. Perrin (1620-1675), founder of French Opera; Lully (1633-1687), founder of Italian Opera in France; Rameau (1683-1764), contemporary of Händel.

JEAN PHILIPPE RAMEAU

* Collaborating with them was Caccini, another Florentine musician, who contributed many beautiful airs in Peri's "Eurydice." During the same year Caccini published his own setting of the same libretto.

† While Italy, France, Germany and England had well-established schools of music during the seventeenth century, in America our settlements in Virginia, New York, Massachusetts and Pennsylvania were only just beginning. The Puritans forbade the singing of secular tunes and thus the development of music in America, with the exception of a few hymns, was retarded for over a hundred years. Although distracted by many wars with the Indians, and dissensions with the mother countries of Europe, our colonists still contributed to the advancement of culture by the establishment of many schools and colleges. Of these, Harvard (1638), William and Mary (1692), and Yale (1700), are the most important.

GERMANY.—The Thirty Years' War made the expense of opera practically impossible, and there were but few works in this form written. These were in absolute imitation of the Italian and French works of the period. The remarkable growth of instrumental forms in Germany is a direct result of the bringing into the country of all the folk music of the various nations engaged in this struggle.

ENGLAND.—Chiefly influenced by the Italian type of Opera Seria. Henry Lawes (1595-1662), composed music for Masques and Interludes; Pelham Humphreys (1647-1674), founder of English Opera; Henry Purcell (1658-1695), greatest English composer.

At the time of Händel, the Opera Seria had long been separated from the true music drama, and was in reality simply a string of recitatives and arias, sung by actors in costumes, and with elaborate stage settings, but as the individual vocal display was the only point which musicians seriously considered, there was practically no true dramatic action.

ILLUSTRATIONS

74672	*Gagliarda* (*Galliard*) (*Galilei*)	*Toscanini-Orchestra*
55051	*Funeste piaggie* ("*Euridice*") (*Peri*)	*Werrenrath*
45069	*Non piango e non sospiro* ("*Euridice*") (*Caccini*)	*Werrenrath*
	Intorno all' idol mio (*Cesti*)	*Marsh*
35549	*Masque of Comus* (*Milton-Lawes*) (*1*) *From the Heavens Now I Fly* (*2*) *Sabrina Fair*	*Dixon and Mixed Quartet*
	Masque of Comus (*1*) *Sweet Echo* (*2*) *By the Rushy Fringed Bank* (*3*) *Back, Shepherds, Back!* (*Arranged by Sir F. Bridge*)	*Kline-Dixon*
45092	"*I Attempt from Love's Sickness to Fly*" (*Henry Purcell*)	*Werrenrath*
64550	*Passing By* (*Purcell*)	*Culp*
67201	*Rigodon de Dardanus* (*Rameau*)	*L'Orchestre Symphonique*

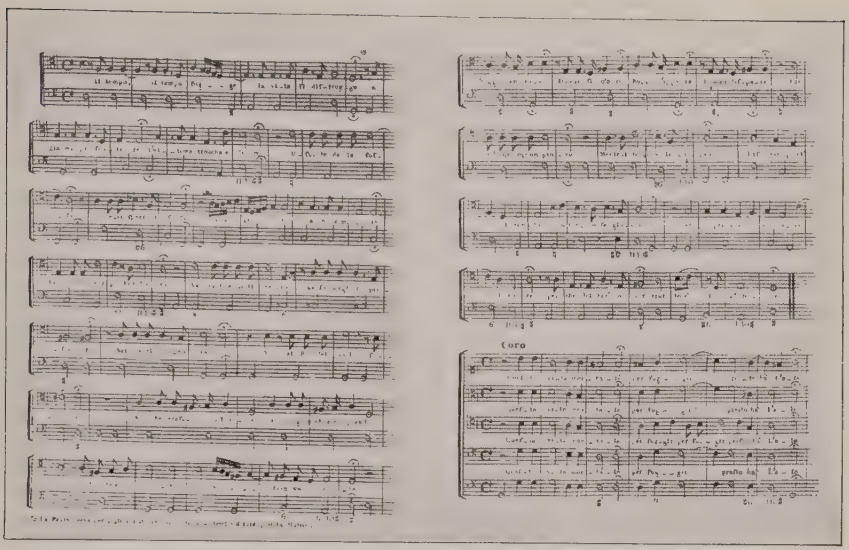
CHORUSES

Antioch (Old Hymn) (Händel)
Captive (Händel) From "Art Songs"

Lesson VII

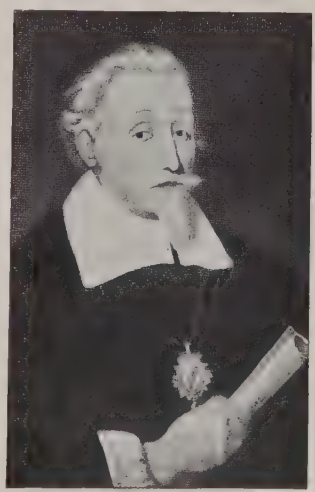
The Beginnings of Oratorio

The early oratorio is more closely related to the Miracle Plays than is the opera, yet the first oratorio, as such, grew out of a movement which took place in Rome and which was similar to that of the Florentine "Camerata." St. Philip Neri (1515-1595), a pious priest of the Church of St. Maria in Vallicelli, made it his custom to invite the young people of the church to come one evening each week to his private oratory, and there they enacted scenes from the Bible.



MUSICAL NOTATION OF THE OPENING SCENE OF THE FIRST ORATORIO (1600)

Finding that the interest was greatly enhanced by music, the good St. Philip persuaded some of his friends, among them Palestrina and his followers in the Roman School, to help him by writing musical accompaniment for these short Biblical plays. Thus there came into being the "Society of Oratorians of Rome," their first complete work appearing in 1600. This was called "The Representation of the Soul and the Body," and was composed by Emilio Cavalieri (1550 - 1599), whose pupil Carissimi carried on his ideas, which fact spread through the other schools of Italy, and to France, Germany and England.



HEINRICH SCHÜTZ

In Germany these musical settings of sacred subjects were always used as a part of the Church service and were known as Church Cantatas and Passion Music, as well as by their Italian name of Oratorio.

The most famous German composer of sacred music was Heinrich Schütz (1585-1672). Sent to Venice to study organ under Giovanni Gabrielli, he brought back to Germany many of the ideas of the Italian music masters. The

first German opera, a setting of Peri's "Dafne," is credited to Schütz, but it is as an oratorio composer that he holds first rank. In his "Resurrection" (1623), "Seven Last Words" (1645), and Sacred Symphony Motets (1629-1650) the treatment of his choruses is remarkable for brilliancy and grandeur.

As the opera developed vocally and instrumentally, so in its turn did the oratorio, until, at the time of Händel, it ranked with the opera as the greatest vehicle of vocal expression in music.

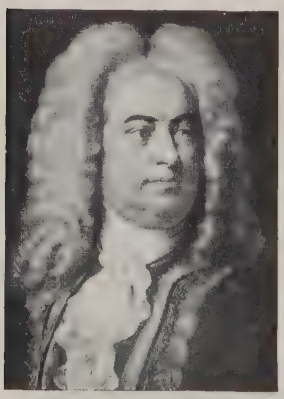
ILLUSTRATIONS*

17703	*Vittoria, mio core!* (*Carissimi*)	*Werrenrath*
	Come Raggio di sol (*Caldara*)	*Werrenrath*
18173	*The Seven Last Words of Christ* (*Schütz*) (*Opening Chorus and Recitative*)	*Victor Oratorio Chorus*
74131	*Sound An Alarm* ("*Judas Maccabaeus*") (*Händel*)	*Williams*
35499	*And the Glory of the Lord* ("*The Messiah*") (*Händel*) *Victor Mixed Chorus*	
	Pastoral Symphony—Victor Concert Orchestra (2) *Glory to God* ("*The Messiah*") (*Händel*)	*Victor Mixed Chorus*

Lesson VIII

George Frederic Händel

George Frederic Händel (1685-1759), although contemporaneous with the great Bach, belongs not only to the German School, but by reason of the circumstances of his artistic career is also identified with the Italian and English Schools. Coming early under the influence of Keiser and Mattheson, he was attracted by the Italian Opera and left Germany for a period of study in Italy. His brilliant musicianship attracted universal attention and he was soon recalled to Hanover as Court Director. This position he deserted to direct Italian Opera in England, which caused him to fall into disfavor in Germany. The accession of the House of Hanover to the English throne placed Händel in an embarrassing position, but his remarkable genius in composing "The Water Music" for the new king, again won him recognition and he received a royal appointment which he held until his death. Händel wrote over forty operas in the style of the Opera Seria; they are



GEORGE FREDERIC HANDEL

* These illustrations have been chosen to show the similarity between the early opera and oratorio. Several records from "The Messiah" should also be given, if possible.

practically obsolete to-day. When he was fifty-three years old he gave up operatic composition and devoted his entire time to oratorio. His greatest works are "The Messiah," "Samson," "Saul," and "Judas Maccabæus." A brilliant organist, Händel left but few compositions for the organ. Some short, clever fragments for the harpsichord bear witness to Händel's skill on that instrument. His use of the orchestra in his operas and oratorios shows power and great dramatic variety, yet he wrote but little purely instrumental music.

Although the most popular composer of his time, Händel's works, with the exception of his oratorios, have but little influenced the music of later days.

ILLUSTRATIONS

35678	*Hallelujah Chorus "Messiah"*	*Victor Oratorio Chorus*
74423	*Oh Sleep! Why Dost Thou Leave Me "Semele"*	*Gluck*
64841	*Menuett (Händel)*	*Kindler*
88617	*Largo from "Xerxes"*	*Caruso*
18123	*Haste Thee Nymph—"L'Allegro"*	*Dixon and Quartet*
	Come and Trip It—"L'Allegro"	*Dixon and Quartet*
35623	*Let Me Wander Not Unseen—"L'Allegro"*	*Green*
	Hide Me From Day's Garish Eye ("Il Pensieroso")	*Green*
16980	*Dead March "Saul"*	*Pryor's Band*

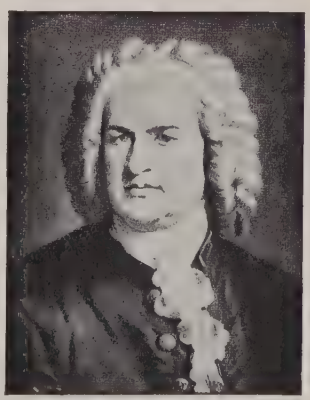
CHORUSES

See, the Conquering Hero Comes—"Judas Maccabæus" (Händel)
Come Unto Him—"The Messiah" (Händel)
Largo—"Xerxes" (Händel)

Lesson IX

Johann Sebastian Bach

In the middle of the nineteenth century, Robert Schumann declared boldly: "To Johann Sebastian Bach music owes as great a debt as does a religion to its founder." It is true that the history of music actually begins with Bach, whose remarkable development of instrumental forms is the foundation on which all modern music really rests. It has been said that if all the music since Bach's time should be lost to the world, it could be recreated from the Bach manuscripts.



JOHANN SEBASTIAN BACH

Johann Sebastian Bach (1685-1750) is a direct musical descendant of the old

BACH'S BIRTHPLACE IN EISENACH

German town pipers, and all his music reflects Protestant Germany. Bach's entire life was spent in his native land, which doubtless accounts for the fact that his only choral writings were in the forms used for the Church service. He laid the foundation for modern pianoforte technic with his remarkable work, "The Well-Tempered Clavichord." Bach's violin studies comprise about one-third of the modern violinist's repertoire; while his organ compositions are justly regarded as being the fundamental foundation on which modern organ playing is built.

The last twenty-seven years of Bach's life were spent in Leipsic, where he was director of the St. Thomas Church and the famous choir school adjoining it. His cantatas, oratorios, and Passion music belong to this period, as do the greatest of his organ compositions. These works were written for the Church services and bear the inscription, "To the glory of God alone." After these compositions had served their purpose, they were laid aside. Many of the greatest of the Bach manuscripts were rediscovered through the efforts of Felix Mendelssohn and Robert Schumann. In instrumental forms Bach brought the fugue to its perfection. He glorified the folk dances by his marvelous treatment of them in the partita or suite, and laid the foundations

ST. THOMAS CHURCH, LEIPSIC, WHERE BACH WAS CANTOR

for the later development of the sonata.*

MORNING PRAYERS IN THE HOUSE OF BACH

Bach was the culmination of all the greatness of the contrapuntal schools of England, France, Netherlands and Italy (Lesson V, Part II), combined with the deep poetic insight into the true ideality of music. For this reason his works may be regarded as the embodiment of the science of music, yet they will always make a direct appeal to the human heart.

ILLUSTRATIONS

89104	*Ave Maria (Bach-Gounod)*	*McCormack-Kreisler*
88575	*My Heart Ever Faithful (Bach)*	*Homer*
35669	*D major suite (Bach) Overture*	*Victor Concert Orchestra*
	D major suite—Bourrée and Gigue	*Victor Concert Orchestra*
35656	*D major suite (Bach) Air*	*Victor Concert Orchestra*
	D major suite (Bach) Gavotte	*Victor Concert Orchestra*

CHORUSES

Unto Thee I Will Sing (Bach)
Song of the Pilgrim (Bach)
Help Us, Lord (Bach)
Song of Rest (Bach)
Forget Me Not (Bach)

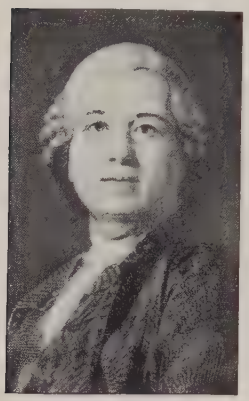
Lesson X

Gluck

Christoph Willibald Gluck (1714-1787) was the first great composer to interest himself in the reform and development of opera. All his education and operatic development took place in Italy and in Paris, and his name is always associated with the rise of French opera.

* The forms used in Bach's day are fully described in Lesson XXV, Part III. If possible these forms should be considered at this time. Students should prepare short papers on "A Comparative Study of Bach and Händel," who were born the same year. This should be done from a personal side, as well as from a study of their compositions, as it will in that way make a stronger appeal to each individual student.

At the time of Gluck the form known as "Oratorio Opera"* held sway throughout Italy, Germany and England—the French School being less influenced by its preposterous absurdities than any of the others. Definite interest in the drama was more apparent during the eighteenth century in France than in any other country, and this was largely responsible for the fact that it was there that the efforts of Gluck were made.



CHRISTOPH WILLIBALD GLUCK

Gluck, in his preface to his opera "Alceste," declares, that "Simplicity and Truth are the sole principles of the beautiful in Art." Feeling that truth was handicapped by the superficialities of the day, Gluck declared boldly against the then existing form of opera, and laid down the principles on which the modern music drama has since been built. (See Lesson V, Part IV.) He demanded a libretto which should not only be good poetry, but good drama as well, and he wrote music to conform to the plot and in the strictest sense to interpret the situations. The overture became in reality the true prelude or preparation for the action which was to follow. The old rules regarding arias were laid aside, so that when the dramatic situation should call for a certain actor, that person should appear and sing his aria, without regard for the display of his powers of vocalization, but with simple dramatic effect.

Gluck's ideas caused a small musical revolution in France; part of the Court sustaining the Italian form, which was ably championed by Piccini, the other declaring for Gluck, the reformer of French opera. Although Gluck founded no school, his influence is felt in the works of Mozart, Beethoven and von Weber, although it is not until the time of Richard Wagner that Gluck's true greatness stands revealed.

Gluck wrote thirty operas, of which "Alceste," "Orfeo," "Armide," "Iphigénie en Tauride," "Iphigénie en Aulide" are the greatest and best known. These works are still given, both on account of their historical interest, as well as their true dramatic and musical worth.

* Review briefly the beginnings of opera and the form of Händel. Chronologically Gluck follows Händel, though he was fully half a century in advance of his time. The difference between the Courts of Vienna and Paris should be noted, the purely Italian influence of the late Renaissance that had crept into Vienna and the national spirit which was awakening in Paris. The greatest literary men of Paris in the late seventeenth century—Moliere, Racine, Corneille, etc., should be recalled, in relation to the return of interest in the classical drama which still existed at this time. Note the use of the Ballet, a favorite form in French Opera.

ILLUSTRATIONS

18314	*Musette "Armide"*	*Victor Concert Orchestra*
88285	*Che faro senza Euridice (I Have Lost My Euridice) ("Orfeo ed Euridice")*	*Homer*
17917	*Menuett (Gluck)*	*Reitz*
74567	*Dance of the Happy Spirits "Orfeo"*	*Philadelphia Orchestra*

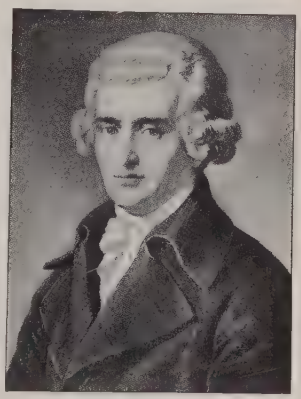
CHORUSES

Lift Up Your Heads, O Ye Gates (Gluck)
The Broken Ring (Gluck)
Morning Praise ("Orfeo and Euridice") (Gluck)
See What Grace ("Iphigenia in Aulis") (Gluck)

Lesson XI

Haydn

Franz Josef Haydn* (1732-1809) is called the "Father of the Sonata." He may also be called the father of the string quartet and the symphony orchestra, for it was he who established the string quartet, and who divided the Symphony orchestra into four divisions, namely, strings, wood-winds, brasses and percussion instruments. Haydn established the definite form known as the "Sonata Form," upon which all the first movements of sonatas, duets, trios, quartets, etc., concertos and symphonies since his day have been built. (See Lesson XXV, Part III.)



FRANZ JOSEF HAYDN

Most of Haydn's early life was spent in Vienna, where he directed the music for Count Esterhazy at his famous castle just outside of the Austrian capital, which was modeled after the French palace at Versailles. It was while in the service of Esterhazy that Haydn developed his instrumental forms and perfected the arrangement of the symphony orchestra. In his later years Haydn visited England, where he heard and became enthusiastic over Händel's works. Haydn was warmly received in England, where his works met with a universal success. On his return to Vienna he wrote several oratorios in the Händel style, of which "The Creation" (1798) and "The Seasons" (1801) are the most famous. (See Lesson IX, Part IV.)

* Recall that Haydn and George Washington were born the same year, 1732. Although Germany at this time fixes the forms for future development in music, America was doing a far more important act for the world by establishing the form for future government of the people.

Haydn's style was clear and bright, sincere in spirit and genial in melody. Haydn was the teacher of both Mozart and Beethoven.

A comparative historical table of the rulers of the latter half of the eighteenth century will be of interest in the study of this period.

FRANCE:

Louis XV, 1715-74. Seven Years' War, 1756-63.
Louis XVI, 1774-92.
Revolution, 1789-95.
Napoleon, 1795.
Napoleon made Emperor, 1804.

AUSTRIA:

Maria Teresa, 1740-80.

GERMANY:

Frederick the Great of Prussia, 1740-86.

RUSSIA:

Catharine II, 1762-96.

ENGLAND:

George III, 1760-1820.

AMERICA:

French and Indian War, 1754-1763.
Revolutionary War, 1776-1783.
Adoption of Constitution and the founding of the Republic.
George Washington, 1732-1799.

ILLUSTRATIONS

64538	*Menuett (Haydn)*	*Elman*
45092	*My Mother Bids Me Bind My Hair*	*Marsh*
35243	*Surprise Symphony —Allegro di Molto —Andante*	*Victor Concert Orchestra*
35244	*Surprise Symphony—Menuetto Allegro Molto*	*Victor Concert Orchestra*

CHORUS

O Worship the King (Haydn)

Lesson XII

Mozart

Wolfgang Amadeus Mozart (1756-1791) was one of the most human and lovable of the great composers. The period in which he lived was one of romantic interest, and his early life as a musical prodigy before the principal courts of Europe reads like a fairy tale.

At no time in the history of the world has the court life of Europe been so lavish as during the later half of the eighteenth century. One of the greatest prodigies the world has ever known, the

STATUE OF THE YOUNG MOZART

HOUSE IN SALZBURG WHERE MOZART WAS BORN

AFTER THE PAINTING BY NEPOMUK DE LA CROCE IN THE MOZART MUSEUM, SALZBURG

THE MOZART FAMILY

boy Mozart, and his sister Maria Anna, soon became the court favorites and traveled not only in Austria, but to France and Italy as well. It was but natural that the youthful genius should be influenced by these experiences. There is a delicacy and refinement in Mozart's musical expression which is not found in the works of his master, Haydn.

From his seventh year until his death at the age of thirty-five, Mozart's genius poured forth a spontaneous stream of over a thousand melodious compositions, many of which were never published. Mozart wrote all forms and for all instruments, as well as many operas and oratorios. Of his forty-nine symphonies, the three greatest are E-flat, G-minor and C-major ("Jupiter"). These works were all written in six weeks during the summer of 1788.

As a composer of opera Mozart still remains pre-eminent. (See Lesson VI, Part IV.) His dramatic works show great individual genius, but little regard for the previous reforms of Gluck. His arias have never been surpassed and his dramatic simplicity has rarely been equaled by succeeding composers. Mozart's greatest operas, "The Marriage of Figaro," "Don Giovanni" and "The Magic Flute," are still popular favorites with singers and the public as well. Gifted with a marvelous spontaneous melody, Mozart's music, even in his strictest contrapuntal compositions, possesses a simplicity and naïve grace which charms all hearers.

ILLUSTRATIONS

35482	*Symphony in G Minor—Allegro molto*	*Victor Concert Orchestra*
	Symphony in G Minor—Andante	*Victor Concert Orchestra*
35489	*Symphony in G Minor—Menuetto (Mozart)*	*Victor Concert Orchestra*
88194	*Deh vieni alla finestra (Open Thy Window)—"Don Giovanni"*	*Scotti*
88067	*Voi che sapete—"Marriage of Figaro"*	*Melba*
89015	*La ci darem la mano (Thy Little Hand)—"Don Giovanni"*	*Farrar-Scotti*

CHORUSES

The Blacksmith (Mozart)
Father, Hear the Prayer We Offer (Mozart)
Go, Forsake Me (Mozart)
The Minuet (Mozart)

Lesson XIII

Beethoven

Ludwig van Beethoven (1770-1827) is the greatest personality in the history of music. His works marked the culmination of the Classical School of music and opened the doors to the Romantic School. It is difficult to study Beethoven, for his genius is colossal, his sub-

limity so overwhelming that it compels one's awe and reverence as well as one's admiration. Every page of Beethoven's music is a page of his own personal heart history, and to comprehend his music one must study his biography and learn to know the trials, the hardships, the battles and the triumphs of this "Michael Angelo of Music."

Beethoven's personal life history is one of the greatest tragedies ever written. His peculiar idiosyncrasies were chiefly due to his physical condition and are entirely overshadowed by the true greatness of the man, who through his work, was able to "grapple and triumph over the fate which would overcome."

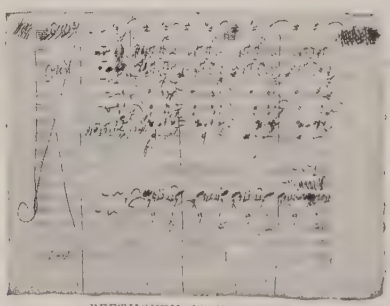
Beethoven's love of Nature, his reverence for God, his belief in the brotherhood of man, are all reflected in his music. Beethoven was an ardent Republican and a strong adherent of democracy. The age of Beethoven is a remarkable one in the history of civilization. While Napoleon was reconstructing the government of Europe, the same revolutionary tendency was becoming evident in literature and music. This is first noticed in the works of Schiller and Goethe, and later finds expression in Beethoven's mighty symphonies.

Beethoven wrote in all forms; his greatest works are:

Symphonies	Nine for full orchestra.
Concertos	Five for piano. One for violin.
Oratorios	Mount of Olives. Mass in D.
Opera	"Fidelio."
Overtures	"Leonore," No. 2. "Leonore," No. 3. "Egmont." "Coriolanus."
Quartets	"Rasoumowsky." E flat. D and C.
Sonatas	For Piano "Pathetique." "Waldstein," Op. 21. "Appassionata," Op. 23. "Moonlight." "Kreutzer" for violin and piano.

HOUSE IN BONN WHERE BEETHOVEN WAS BORN; NOW THE BEETHOVEN MUSEUM

BEETHOVEN'S BIRTHROOM



BEETHOVEN MANUSCRIPT

BEETHOVEN'S BIRTHPLACE FROM COURTYARD

Beethoven's compositions may be divided into three periods:

1792–1803.—Influence of Haydn and Mozart. Op. 1 to Op. 50—include First and Second Symphonies, first three Piano Concertos, many Sonatas and shorter compositions.

1803–1815.—Rise of Beethoven's individuality. The affliction of deafness increases. Greatest works of this period are opera "Fidelio," Symphonies "Eroica, No. 3"; No. 4; "Fate," or No. 5; "Pastoral," No. 6; Symphony in A, No. 7; Symphony in F-major, No. 8.

1815–1827.—Culmination. Beethoven now totally deaf. Mass in D. Symphony No. 9 with Choral setting of Schiller's "Ode to Joy."

Beethoven's works are still rightly regarded as the greatest models of instrumental form.* New orchestral effects, new methods of portraying dramatic ideas, some changes in form, it is true, have come into music since his time, but nothing which has not been suggested in Beethoven's music. As Mendelssohn once said, "When Beethoven points the way who shall dare say 'thus far and no farther?'"

ILLUSTRATIONS†

35493	*Overture—"Egmont"*	*Victor Concert Orchestra*
63794	*God in Nature*	*Van Eweyk*
35580	*Andante—Fifth Symphony*	*Victor Concert Orchestra*
35576	*The Heavens Resound (Beethoven)*	*Victor Oratorio Chorus*
	Prisoners' Chorus—"Fidelio"	*Victor Male Chorus*

CHORUSES

My Faithful Johnny (Scotch) (Beethoven)
Come, O Creator (Beethoven)
The Heavens Resound (Beethoven)
The Larghetto (Beethoven) (Arr. Edgar Stillman Kelly)
Fleecy Clouds (Minuet in G)

Lesson XIV

Schubert

Franz Peter Schubert (1797-1828) was the one native composer of Vienna. He lived at the same period as Beethoven,† though he knew the latter but slightly. Schubert was the most pathetic, and at the same time the most unusual figure in music history. Possessed of a

* For the study of Beethoven's orchestral works see Lesson XXVII, Part III.

† Students should be familiar with the great musicians living in Vienna at this time, who were contemporaries of Beethoven and Schubert.

spontaneous gift of melody,* which has never been equaled, Schubert wrote his compositions as though directed by an invisible force and the greatest of his works he never heard produced. On the stone which marks his last resting place there is inscribed: "Music hath buried here a rich treasure, but still richer hopes." How great these "hopes" were was not realized until 1840, when Robert Schumann discovered in Ferdinand Schubert's home an old pile of manuscripts of Franz Schubert, which, at the time of the composer's death, had been valued at less than fifty dollars. Among these papers Schumann found all the compositions which are considered Schubert's greatest works, including the "Unfinished Symphony," the Symphony in C Major, No. 10, and many others.

FRANZ PETER SCHUBERT

Schubert wrote in all forms of music, leaving about 650 songs, part songs, masses, 18 dramatic works, 24 piano sonatas, many overtures, 20 string quartets and 10 symphonies, besides a vast quantity of smaller compositions for piano and other instruments.

Schubert's short piano compositions are full of melodic and harmonic charm, and in poetic content point the way towards the Romanticism of Mendelssohn and Schumann. Aside from the many beautiful instrumental compositions which Schubert gave the world, his chief contributions to musical literature were his marvelous songs which occupy a unique place in the development of music. During the eighteenth century the old folk song had been completely dominated by the Italian methods of singing; although occasional glimpses of true folk feeling are found in some of the songs of Haydn, Mozart and Beethoven. Schubert, however, brought the German song to a state of perfection. He stands in the same relation to the development of song that Beethoven occupies toward the symphony. In Schubert's songs the melody always fits the poetic thought of the words, and although predominant, it is generally augmented by the accompaniment, which seems to form, as it were, an atmospheric setting for the words. The Schubert songs follow three general forms:

1. Folk Manner Songs a song in which the same melody is repeated for each verse.

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* Many interesting stories of Schubert will aid the students in remembering his unique gift of spontaneity. Recall the anecdote to be found in all biographies of Schubert, which tells of his composition of "Hark, Hark, the Lark" and "Who is Sylvia?"

SCHUBERT'S BIRTHPLACE, VIENNA

HOUSE WHERE SCHUBERT DIED, VIENNA

BEETHOVEN GLUCK MOZART SCHUBERT

GRAVES OF MUSICIANS IN CENTRAL CEMETERY, VIENNA

2. Art Songs in which the melody reflects the words and sentiments expressed are called "through composed" songs.

3. Art Ballad, or song which narrates a definite story.

In his songs Schubert always kept a direct relationship between the words and the music. His dramatic sense was aided by his choice of poets: Shakespeare, Klopstock, Schiller, Goethe, Müller and Matthieson being his favorites.

There were a number of great composers who developed Schubert's form of the Art Ballad. The most important of these was Carl Loewe (1796-1869), whose ballads were always distinctly dramatic. Loewe elaborated his accompaniment so that it always was of great importance in the musical characterization.

ILLUSTRATIONS

35314	*Unfinished Symphony* (*Schubert*)	*Victor Orchestra*
17634	*Who is Sylvia?* (*Words by Shakespeare*) (*Schubert*)	*Werrenrath*
64093	*Serenade* (*Schubert*)	*Williams*
88342	*Erl King* (*Schubert*)	*Schumann-Heink*
64218	*Hark! Hark! the Lark*	*Williams*
68339	*The Wanderer* (*Schubert*) *The Watch* (*Loewe*)	*van Eweyk* *van Eweyk*
64670	*Ballet Music—"Rosamunde"* (*Schubert*)	*Kreisler*

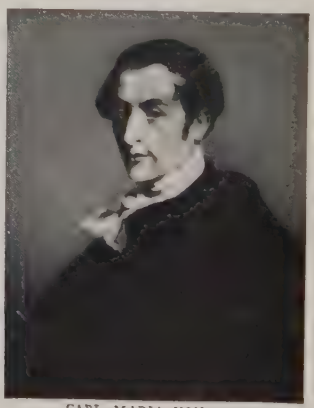
CHORUSES

The Wild Rose (Schubert)
Cradle Song (Schubert)
The Wanderer (Schubert)
Who is Sylvia (Schubert)

Lesson XV

Romanticism I

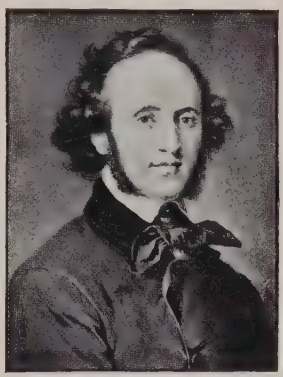
The middle of the nineteenth century is known as the "Romantic Period" of music history. It was but natural that the feeling for romance, so prevalent throughout Europe, and manifested in the other arts should make a marked impression on music. As the nature of music is but an expression of individuality, it was impossible for musical art to be restricted to the classical forms of the past. A marked tendency toward free expression is to be found from the beginning of the development of modern music. Although much of the music of the so-called "Classic School"



CARL MARIA VON WEBER

was decidedly Romantic in character, from 1830 to 1863 all composers were moved by this spirit, which thus gave a peculiar quality to the whole epoch.

In music, as in art and literature, the terms "Classic" and "Romantic" mean little except in relation to each other. The aim of the classical master was to reflect ideal beauty in a form which should be impersonal in character; therefore, the masters of the classical school adapted all their thought and expression to a definite mould or form. The ideals of romantic art served to present individual thoughts, moods or dreams, which the composer would transfer to his audience either by the medium of the old classical forms which he adapted unhesitatingly to suit his needs, or by the creation of entirely new forms more or less similar to those used in the past. The fundamental principle of romanticism is individuality, expressed through virtuosity, program music and nationality.



FELIX MENDELSSOHN-BARTHOLDY

In Germany the change from the classic school to the romantic was less pronounced than in France, where individuality was for the first time given a free rein in every branch of the art. Beethoven is the connecting link between the classic and romantic schools, but his contemporaries Schubert and von Weber, both showed marked tendency toward romantic expression. Schubert in all his compositions reflected this feeling and by the creation of the song form opened up a new pathway to the romantic composer.

Carl Maria von Weber (1786-1826) gave to the German people their first national opera; for with "Der Freischütz," produced in 1821, the world heard for the first time a great operatic work based on a German folk tale, told through the medium of German folk music, and sung by German singers in the German language.* "Euryanthe" (1823) and "Oberon," which was produced in England (1826), were never so successful as "Der Freischütz," although both are remarkable examples of the increasing interest in romanticism.

The two great masters of the German romantic school were Felix Mendelssohn-Bartholdy and Robert Schumann. Both were men of wealth and education, and by virtue of their intellectual achievements, were well fitted to carry on the work of the Romantic School.

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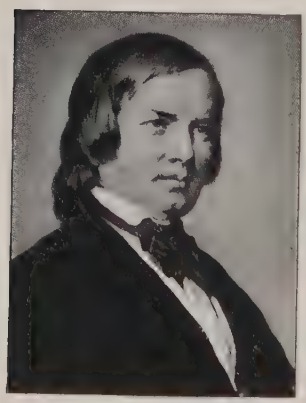
* No country can have a National School of Opera until opera is sung in the language of that country by native singers.

Mendelssohn (1809-1847) was one of the most lovable personalities in music history. Possessed of a strong melodic gift, Mendelssohn was from his earliest childhood surrounded by the best of musical training; and his work, although anticipating the romantic feeling, still reflects the technical science of his predecessors. Mendelssohn wrote in all forms, save that of the opera. His largest works were the oratorios "St. Paul" (1836), "Hymn of Praise" (1840), and "Elijah" produced in Birmingham, England (1846). His symphonies, while following the classical models, are program music in that they are given definite titles, such as "The Reformation," "Scotch," "Italian." The two latter works make use of national characteristics. Schumann and Mendelssohn both made use of the overture form as a vehicle for the expression of program music. They called their works in this form "Concert Overtures," and many of Mendelssohn's greatest works, including "The Fair Melusina," "The Hebrides," "Calm Sea and Prosperous Voyage," were written in this pattern. In his piano compositions Mendelssohn used the song form and the poetic thoughts he here expressed were designated as "Songs Without Words." He also left two concertos for piano with orchestra, and the famous concerto for violin and orchestra; many chamber compositions and works for the organ. Mendelssohn's chief popularity rests on the incidental music which he composed for Shakespeare's "A Midsummer-Night's Dream." This composition which he began when but a boy, reflects the grace, the elegance and the melodic charm of his genius, coupled with his mastery of the technique of composition.

Robert Schumann (1810-1856) was a far more original genius than Mendelssohn, but as his early education was pursued with the intention of becoming a lawyer, Schumann did not have the advantage of a technical musical education. Yet his romantic imagination, poetic insight and independence, make his compositions of extreme importance to the romantic period. Schumann wrote in all forms, even making some futile attempts at dramatic composition. There have remained of these efforts several excellent overtures to "Genoveva," "Faust" and "Manfred," which serve to show Schumann at his best. His four symphonies are full of melodic and harmonic charm, although the technicalities of form are often frankly ignored. He left many com-



ROBERT SCHUMANN

positions in the form of chamber music, as well as a number of choral works, but it is as a composer of songs and short piano works that Schumann deserves first rank. All of his piano compositions, including his famous concertos, were written for the talented young pianiste, Clara Wieck, who afterward became Madame Clara Schumann, his devoted wife. Schumann was chiefly responsible for the finding of the greatest Bach manuscripts, which had been forgotten since Bach's day. It was Schumann, also, who gave the world the greatest of Schubert's works. As the editor of "The New Journal of Music," the most famous musical paper of history, Schumann introduced to the world the greatest works of Bach, Schubert, Mendelssohn, Berlioz, Chopin, Liszt, Wagner and Brahms.

CLARA SCHUMANN

Robert Franz (1815-1892) is another composer whose songs belong to the romantic period. Franz carried out the ideas of description in his remarkable accompaniments, which are most beautiful compositions even when considered apart from the words. Most of his songs are in the form of Schubert's "Art Song."

Other great German composers of this period were:

Ludwig Spohr (1784-1859);
Heinrich Marschner (1795-1861);
Ferdinand Heller (1811-1885);
Robert Volkman (1815-1883);
Carl Reinecke (1824-1911);
Adolph Jensen (1837-1879);
Franz Lachner (1804-1890);
Joachim Raff (1822-1882).

ILLUSTRATIONS

35625	*Overture—"Midsummer-Night's Dream"* (*Mendelssohn*)	*Victor Concert Orchestra*
45060	*Spring Night* (*Schumann*)	*Miller*
	Thou Art Like A Flower (*Schumann*)	*Reimers*
74285	*Spring Song* (2) *Prophet Bird*	*de Pachmann*
64554	*Moonlight* (*Schumann*)	*Culp*
64217	*Return of Spring* (*Schumann*)	*Williams*
74578	*Scherzo Quartet in A Minor* (*Schumann*)	*Flonzaley Quartet*
74556	*Two Grenadiers* (*Schumann*)	*Whitehill*

CHORUSES

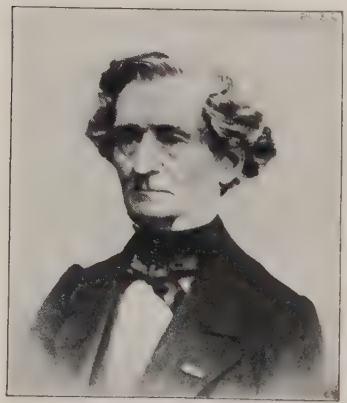
My Jesus, As Thou Wilt (von Weber)
Boat Song (von Weber)
Farewell to the Forest (Mendelssohn)
Over Hill, Over Dale (Mendelssohn)
Wake, O Sweet Rose (Schumann)
Highland Cradle Song (Schumann)
The Winter Hath Not a Blossom (Reinecke)
The Rose's Complaint (Franz)

Lesson XVI

Romanticism II

The French romantic school carried all the points of romanticism to a much greater extreme than did the Germans, and as the Court of Louis Phillippe attracted all the literary and artistic genius of the day, so, too, musicians from other lands settled there and became identified with what is known as the "French Romantic School." Among these were François Chopin, of Poland; Franz Liszt, of Hungary; and Niccolo Paganini, of Italy, in the instrumental school; Cherubini, Spontini, Bellini and Donizetti, Italians; and Meyerbeer, a German, in the opera school.

The unsettled political condition of France during the first half of the nineteenth century is reflected in the literature, art and music of this period. The French public demanded excitement; only the most extravagant and spectacular appealed to their satiated imaginations. In literature, Balzac, Dumas, de Musset and Victor Hugo gratified this desire with their realistic school of writing, and the music of the period followed the same manner of expression. This is noticeable both in the instrumental as well as the operatic school. The greatest French master of this time was Hector Berlioz, who, as Schumann once said, "is the most uncompromising champion of program music." For over a century the French School had been identified exclusively with the opera, and there was practically no development of instrumental music in France* until the advent of Hector Berlioz (1803-1869), whose peculiar personality is the most unique to be found in all music history.



HECTOR BERLIOZ

* During the late seventeenth and early eighteenth centuries many of the French opera composers attempted purely instrumental compositions, several of these composers being remembered now more for their instrumental than their vocal works. Among them were Couperin, Daquin, Rameau, Monsigny, Gossec, Grétry. (See Lesson XXI, Part III.)

Berlioz was possessed of an exhaustive knowledge of the technical possibilities of the instruments of the orchestra, and his tone coloring and orchestral combinations were always extreme. He departs from all regular forms in the writing of his works, but gives always a picture in tone, painted with such amazing coloring that he stands unique among a school of musicians, known for their eccentric individual expression. Berlioz made use of a characteristic phrase or motive which he called "the fixed idea," and all his compositions are worked out on this plan; all have definite titles and tell their own individual stories. Berlioz wrote in all forms, but his most successful works were for orchestra, in the form of the "Dramatic" Symphony; of these, "Harold in Italy," "Romeo and Juliet" and "Episode in the Life of an Artist," are the best known. His most popular work is the dramatic cantata "Damnation of Faust," although the "Requiem Mass" and several operas, among them "Benvenuto Cellini" and "Les Troyens," are still often given successfully in Europe.

Berlioz has been frequently compared to Victor Hugo, for both delighted in expressing the grotesque, even the ugly, in their art. Yet, in spite of his idiosyncrasies, Berlioz must be regarded as the most important orchestral genius since Beethoven.

NICOLO PAGANINI

Another remarkable personality identified with the French romantic school was Nicolo Paganini (1782-1840), an Italian violinist, who exerted a great influence during this period. Paganini was possessed of a dazzling genius for producing novel and sensational effects on his instrument. His compositions are the foundation of all modern violin technique and can be interpreted only by great virtuosi. Paganini's triumphs as a spectacular violin virtuoso were repeated by Liszt on the piano, in the following decade.

ILLUSTRATIONS

35241 *Overture—"Carnival Romain"* (*Berlioz*) — *Victor Concert Orchestra*

81034 *Serenade Mephistopheles—"Damnation of Faust"* (*Berlioz*) — *Plançon*

74395 *Dans les Bois* (*Paganini-Vogrich*) — *Elman*

64833 *Caprice* (*No. 20 from 24 Caprices*) (*Paganini*) — *Heifetz*

35462 *Rakoczy March—"Damnation of Faust"* (*Berlioz*) — *Symphony Orchestra of Paris*

Minuet Will o' the Wisps—"Damnation of Faust" (*Berlioz*) — *Symphony Orchestra of Paris*

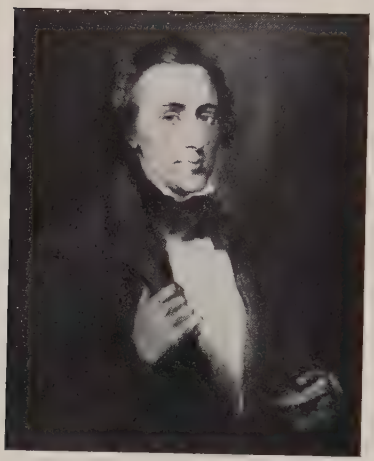
CHORUS

The Flight Into Egypt (Second Part of "The Childhood of Christ") (Berlioz)

Lesson XVII

Chopin and Liszt

Many of the masters of the Romantic School had made use of national characteristics in their music, but it was by Chopin and Liszt that the great message of individual national expression was first spoken. (See Lessons XXI and XXIII, Part I.)



FREDERIC FRANÇOIS CHOPIN

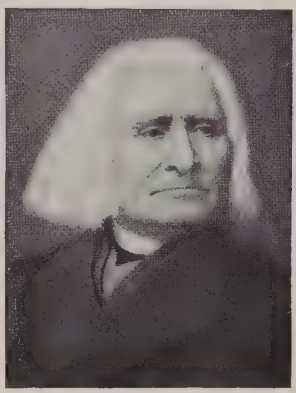
Chopin (1810-1849) was pre-eminently a Polish patriot and his music is ever reminiscent of the past glories of his native land; while, in his Hungarian Rhapsodies, Liszt opened the way for all future national expression in music.

Both of these composers were identified with the French School during the rise of romanticism. Both attracted the attention of the musical world as the first virtuosi of the piano. Chopin, "the poet of the piano," was as great an innovation in the pianistic world as Liszt, whose dazzling spectacular virtuosity was the antithesis of Chopin's more refined genius.

It was Schumann who introduced Chopin to the world, with the words: "Hats off, gentlemen; a genius!" There has never been a greater charm exerted over the music of the world than that of Chopin, though, with the exception of a few beautiful songs, he wrote only for his own instrument, the piano.* The art of independent virtuosity took on new importance in his hands. To develop a more singing legato, Chopin made use of new rhythms which required a more flexible and freer use of the fingers. He adopted the tempo rubato ("robbed time"), the lengthening of one or several notes at the cost of others, which makes possible freer rhythmic treatment. His own poetic nature developed the infinite shadings between *piano* and *forte* and inspired his use of the cadenza, although this was always employed directly to emphasize the spirit of the composition. A new method of pedaling was demanded by his compositions.

* Chopin rarely combines other instruments with his own, the most noteworthy examples being the concertos in E minor and F-major, with orchestra; sonata for piano and 'cello, Op. 65; duet concertante for piano and 'cello, and trio for piano, violin and 'cello, Op. 8.

Chopin's Etudes opened a new era in piano technique, particularly in the manner of extended fingering and bold progressions. As both a pianist and composer, Chopin exerted a rare influence on modern music, for he gave not only the true poetic conception of tone, but also the possibility of combining national effects in music, by his use of the mazurkas, polonaises and waltzes of Poland. Although all of Chopin's music is poetic expression, verging toward program music, he gave no titles to his works and sought to make no suggestions to his hearers of the hidden beauty which each listener feels is lurking in the depths of his musical tone poems.



FRANZ LISZT

Franz Liszt (1811-1886), of Hungarian parentage, was trained as a pianist in Vienna and Paris, where his early life was spent. Later, Liszt became identified with the German School. He may well be regarded as the founder of the modern instrumental school. Liszt was not only the greatest of the bravura pianists, but his extraordinary personality, his generosity and remarkable teaching ability would have entitled him to first rank in music history had he never figured as a composer. As a pianist he established the plan of piano transcriptions of songs, operatic, and orchestral compositions. All his works for piano make use of brilliant technical effects, and every great pianist since his day has acknowledged his great genius as a technical virtuoso. Liszt's Hungarian Rhapsodies, built upon Hungarian folk dances, are among the most popular of his works. Liszt left many large works for chorus, his two oratorios, "St. Elizabeth" and "Christus," being remarkable for their dramatic character. He wrote no operas. His greatest works are the two Symphonies with Choruses, "Faust" and "Dante's Divine Comedy," and the thirteen Symphonic Poems for Orchestra. Of the Symphonic Poems, "Les Preludes," "Tasso," "Orpheus" and "Mazeppa's Ride" are the best. In these works Liszt showed himself as a firm adherent to the school of program music, using titles, guiding themes, characteristic instrumentation and a new development of the sonata form, to make possible the telling of his marvelous stories in tone.

ILLUSTRATIONS

35241	*Polanaise Militaire (Chopin)*	*Vessella's Band*
74260	*Prelude (Op. 28, No. 24) (Chopin)* *Etude (Op. 10, No. 5) (Chopin)*	*de Pachmann*
55094	*Liebestraum (Liszt)*	*Herbert's Orchestra*
88204	*Lorelei (Liszt)*	*Homer*
74589	*Caprice Poetic (Liszt)*	*Cortot*
74647	*Hungarian Rhapsody No. 2 (Liszt)*	*Philadelphia Orchestra*

CHORUSES

Memorial March (Chopin) Thou Art Like a Flower (Liszt)

Lesson XVIII

Opera of the Early Nineteenth Century

The keynote of the Romantic School, "individual expression," made itself manifest in the most striking manner in the purely instrumental schools, yet at this time a great interest in opera developed also. Following "Der Freischütz," which appeared in 1821, other composers who contributed to the German romantic opera were Ludwig Spohr (1784-1859) and Heinrich Marschner (1795-1861).

The lighter form of opera, known in France as "Opéra Comique," became very popular in Paris, where witty dialogue, sparkling music and piquant acting always received popular approval. The names to be remembered in France during this period are:

Étienne Méhul (1763-1817), "Joseph,"
François Boieldieu (1775-1834), "La Dame Blanche."
Daniel Auber (1782-1871), "Fra Diavalo."

LUIGI CHERUBINI

Louis Hérold (1791-1833), "Zampa."
Jacques Halévy (1799-1862), "La Juive."

The French successor of the opera seria was the French grand opera. With the reconstruction of Paris after the Revolution, two national opera houses were built, one for the production of opéra comique, the other for grand opera. To Paris at this time came many of the greatest composers of opera to join those Italians who had always maintained there an Italian opera school.

Luigi Cherubini (1760-1842) was from 1788 associated with the French School, and was for many years the

Director of the Paris Conservatory. He followed Mozart rather than Gluck, but his extreme pedantic insistence on formal expression handicapped his best attempts. Cherubini's greatest works are: "Lodoiska," "Médée," "Les Deux Journées." Although they are tragic in character they are classed as opéra comique because they contain spoken dialogue.

Gasparo Spontini (1774-1851) treated historic and heroic subjects in a stilted, pompous manner.

The dominant Italian influence at this time was that of Rossini (1792-1868), who brought many dramatic absurdities into the opera seria, but whose use of opera buffa in "The Barber of Seville" was masterful.*

Rossini's "William Tell" belongs to the French grand opera school and was his greatest work in this style.

Gaetano Donizetti (1797-1848), who wrote in both opéra comique and grand opera style; and Vincenzo Bellini (1801-1835), who wrote only in the serious style, were followers of Rossini.

It was, however, Meyerbeer who gave the French people that form of grand opera which in spectacular effects had never been equaled, and which caused him to become the idol of the Parisian public. Originally named Jakob Liebmann Beer, this great composer, who was known as Giacomo Meyerbeer (1791-1864), held the opera stage in Europe until the advent of Richard Wagner. Meyerbeer was brilliantly gifted, but all his efforts were directed toward the superficial ideas of the stage, rather than toward its greatest ideals. He was the real founder of melodramatic opera, which has been so popular since his day.

The greatest operas of this period are:

Luigi Cherubini.....	"Lodoiska" (1791). "Médée" (1797). "Les Deux Journées" (1800).
Gioachino Rossini.....	*Opera Buffa.* "Barber of Seville" (1816). *Opera Seria.* "Semiramide" (1823). "William Tell" (1829).
Gasparo Spontini.....	"La Vestale" (1807).

* Mention the use of the "Barber of Seville" story by Mozart in "Figaro," and the humor as there portrayed.

Gaetano Donizetti.....	"Elisir d'Amore" (1832). "Lucrezia Borgia" (1834). "Lucia di Lammermoor" (1835). "La Fille du Régiment" (1840). "Don Pasquale" (1843).
Vincenzo Bellini.....	"La Sonnambula" (1831). "Norma" (1831). "I Puritani" (1835).
Giacomo Meyerbeer....	"Robert Le Diable" (1831). "Les Huguenots" (1836). "Le Prophète" (1849). "L'Africaine" (1865).

ILLUSTRATIONS*

17815	*Overture—"William Tell" Parts I, II (Rossini)*	*Victor Concert Orchestra*
55075	*Guide Thou My Steps—"Les Deux Journées" (Cherubini)*	*Werrenrath*
88299	*Mad Scene—"Lucia di Lammermoor" (Donizetti)*	*Tetrazzini*
88391	*Largo al factotum—"Barber of Seville" (Rossini)*	*Ruffo*
74538	*Ah! non credea mirarti (Could I Believe) (Bellini)*	*Galli-Curci*
74275	*Benediction of the Swords—"Les Huguenots" (Meyerbeer)*	*Journet, with Metropolitan Opera Chorus*

CHORUSES

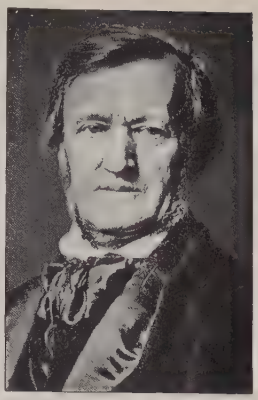
Like as a Father (Cherubini) (Canon in three voices)
The Highlands (Boieldieu)
List, the Trumpets' Thrilling Sound ("Huguenots") (Meyerbeer)
O, Italia Beloved (Donizetti)
Masaniello (Auber)

Lesson XIX

Wagner

Richard Wagner (1813-1883) is regarded by many as "The Revolutionist of Opera," who demolished all old forms, and who reconstructed the music drama on principles entirely his own. In the strictest sense, this belief is not justified, for Wagner simply returned to the oldest version of the music drama. He found that the ideal of the "Camerata" in Florence had been to produce a work in which the music, drama and interpretation should be of equal importance.

* Note the historical material used by Cherubini in "Les Deux Journées," Meyerbeer in "Les Huguenots," Donizetti in "Lucrezia Borgia," and Rossini in "William Tell," also the literary significance of "Lucia di Lammermoor."



WILHELM RICHARD WAGNER

Wagner studied the changes and abuses which Gluck had sought to correct, and found that the opera school of the nineteenth century had fallen back into many of the old customs, with the result, that there was no longer a complete unity of the three fundamentals of opera.

Wagner tells us in his autobiography that his early life was influenced by the dramas of Shakespeare, the symphonies of Beethoven, and the operas of von Weber. His first operas were constructed on the lines of the French grand opera. The first two were absolute failures, but with the production of "Rienzi" in 1842, Wagner was proclaimed the equal, if not the superior, of Bellini, Donizetti and Meyerbeer. In the writing of this work he had discovered the dramatic absurdities of the form, therefore in his next work, "The Flying Dutchman," he attempted his first important use of the "leit motif," or characteristic theme, for his different personages, and also used these themes, in anticipation of the advent of his characters, in a manner he later described as "the making the audience a part of the being." On his way to Dresden to conduct "Rienzi," Wagner visited the Wartburg Castle,* and there he became familiar with the legendary stories which he used in all his later works. "Tannhäuser" gives an actual description of the Minnesinger Knights, who inspired Wagner with the Teutonic versions of "The Ring of the Nibelungen," "Lohengrin," "Tristan and Isolde" and "Parsifal."

WAGNER'S GRAVE IN BAYREUTH

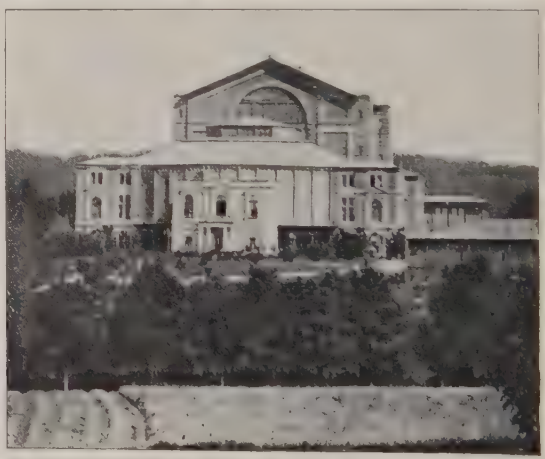
"Tannhäuser" was produced in 1845, but brought down such a storm of criticism that, when Wagner was forced to leave Germany, a political exile, he found himself a musical outcast as well. Only one great genius, Franz Liszt, seemed to appreciate his

* Recall the Minnesingers and Meistersingers of the early period of history. Also the significance of the Wartburg Castle, where the Minnesingers met. Remember that it was there Martin Luther was imprisoned, and there he wrote "Ein' Feste Burg." In the little town of Eisenach, Johann Sebastian Bach was born.

WARTBURG CASTLE

efforts, and to Liszt, at Weimar, Wagner sent his manuscript of "Lohengrin." The production of "Lohengrin" was the turning point of Wagner's career. This work was produced by Franz Liszt on August 28, 1850, for the centennial celebration of Goethe's birth at Weimar. To the little scholastic town all the greatest minds of Europe came to do homage to the great poet, and they heard for the first time the wonderful music drama of "Lohengrin." From that day Wagner was recognized as a genius by his adversaries as well as by his friends.

In "Lohengrin," Wagner not only used the "leit motif," but he also made use of characteristic instrumentation: thus, Lohengrin's motif is always given by the strings, Elsa's by the woodwinds, and King Henry's by the brasses. With "Lohengrin," Wagner also used the overture as a prelude or *vorspiel*, to prepare his hearers for the action which was to follow; each act has its own prelude, and these are as important to the dramatic significance



BAYREUTH HILL AND THE THEATRE OF THE FESTIVALS

as is the later action on the stage. Although "Lohengrin" became the most popular opera of the day, Wagner had no opportunity of hearing his work for many years, as he still was an exile in Switzerland. He had practically completed his entire "Ring of the Nibelungs," "Tristan and Isolde," "The Mastersingers," and had made sketches for "Parsifal," when he was recalled to Munich by the young King Ludwig II of Bavaria. Ludwig placed wealth and power at Wagner's disposal and made possible the building of a playhouse in Bayreuth, where Wagner's works could be given an ideal performance.

WAGNER'S WORKS

Early Operas

- "Die Feen."
- "Das Liebes verbot." — Only performed now as curiosities.
- "Rienzi," 1842, in style of French Grand Opera.

Operas of Wagner's Transitional Period

- "The Flying Dutchman," 1843. ("Der Fliegende Holländer.")
- "Tannhäuser," 1845.
- "Lohengrin," 1850.

Music Drama

- "The Ring of the Niebelungs." ("Der Ring der Nibelungen," 1876.) Consisting of four parts:
  - "The Rhinegold," 1869. ("Das Rheingold.")
  - "The Valkyrie," 1870. ("Die Walküre.")
  - "Siegfried," 1876. ("Siegfried.")
  - "The Dusk of the Gods," 1876. ("Die Götterdämmerung.")
- "Tristan and Isolde," 1865. From legend of Gottfried von Strassburg, Minnesinger.
- "The Mastersingers of Nuremburg" ("Die Meistersinger von Nürnberg"), 1868. Wagner's one comic opera. A satire on his critics.
- "Parsifal," 1882. A Sacred Festival Opera on the Grail legend of Wolfram von Eschenbach, Minnesinger.

ILLUSTRATIONS

35494	*Spinning Song—"Flying Dutchman"*	*Victor Women's Chorus*
88154	*Oh, Star of Eve—"Tannhäuser"*	*de Gogorza*
74130	*Lohengrin's Narrative—"Lohengrin"*	*Williams*
55041	*Träume*	*Herbert's Orchestra*
	Isolde's Love-Death—"Tristan and Isolde"	*Herbert's Orchestra*
70080	*Prize Song—"The Mastersingers"*	*Murphy*
74406	*Amfortas' Prayer—"Parsifal"*	*Whitehill*
35369	*Ride of the Valkyries—"The Valkyrie"*	*Vessella's Band*
	Siegfried's Funeral March—"The Dusk of the Gods"	*Vessella's Band*

CHORUSES

Spinning Chorus from "Flying Dutchman" (Wagner)
Bridal Chorus from "Lohengrin" (Wagner)
By Peaceful Hearth ("The Mastersingers") (Wagner)
Song of the Rhine Nymphs ("Ring of Nibelungs") (Wagner)

Lesson XX

The Influence of the Music Drama

Wagner's theory of the music drama returned to the fundamental principle that music, poetry and action should be inseparable. As Wagner wrote his own dramas and conceived his own stage effects, the music therefore became a more vital factor than in the works of his predecessors. The vocal parts do not conform to any absolute set rules regarding formal recitatives and arias, but remain ever a part of a complete dramatic effect.

Wagner marks the culmination of the romantic school and the beginning of the modern school, for every great opera since his day clearly reflects the influence of the "greatest musical personality since Beethoven."

A striking example of this is the change found in Italy.* Of the Italian masters, Giuseppe Verdi (1813-1901) stands pre-eminent. His early works are all in the traditional style of the Italian opera, but in 1870, after the universal recognition of Wagner, Verdi employed many of the Wagnerian ideas, with the result that his most successful dramatic works were written after this period. To compare Verdi's "Aïda" (1871), "Otello" (1887), and "Falstaff" (1893), with the dramatic absurdities of his earlier period, is to note how great was his gain in musical expression as well as dramatic thought. All Verdi's followers have declared that the influence of Wagner is strongly apparent in the modern Italian school.

* See Lessons XVIII-XIX, Part IV.

In France the change in the methods used by Gounod,* while not so radical as that noticeable in Verdi, is still apparent. Charles Gounod (1818-1893), in his early operas shows the direct influence of Meyerbeer and the French grand opera school. In "Faust" (1859) Gounod reached the zenith of his genius, and it is not strange that in this setting of the old Teutonic story, the influence of "Lohengrin" should be apparent. "Faust" remains the most universally popular opera of the French School. In 1869 Gounod's "Romeo and Juliette" was presented and won enthusiastic recognition. While much of the old school style has been retained by Gounod in the earlier portions of this work the Finale is remarkable for its simple dramatic force. Bizet (1838-1875), the composer of "Carmen," was a devoted adherent to Wagner's ideals as adapted to the French opera school, while the modern masters of the French school have all shown the direct influence of Wagner's "Music of the Future."

In Germany the direct followers of Wagner in opera are Carl Goldmark (1830-1915), Engelbert Humperdinck (1854) and Richard Strauss (1864).

ILLUSTRATIONS

88328	*Credo—"Otello" (Verdi)*	*Amato*
89028	*Duet—The Fatal Stone ("Aïda") (Verdi)*	*Gadski-Caruso*
74512	*Waltz Song—"Romeo and Juliet" (Gounod)*	*Galli-Curci*
95203	*Prison Scene—"Faust" (Gounod)*	*Farrar-Caruso-Journet*
88327	*Toreador Song—"Carmen" (Bizet)*	*Amato*

CHORUSES

Triumphal March ("Aïda") (Verdi)
Folk Song ("Hansel and Gretel") (Humperdinck)
Habanera ("Carmen") (Bizet)

Lesson XXI

Johannes Brahms

Johannes Brahms (1833-1897) stands as the foremost composer of absolute music in the nineteenth century. In describing his method of composition, Huneker once said, "Brahms pours the new wine of the Romanticists into the old bottles of the Classicists."

When but a young boy, Brahms was discovered by Joseph Joachim and Franz Liszt. They sent him to Robert Schumann, then considered the greatest critic in Europe. Schumann had long predicted the advent of a genius who would return to the old forms,

* See Lesson XXIII, Part IV.

bringing the poetic quality of the modern school with him. He now proclaimed that this youth of nineteen was the one who would be the leader of the modern school.

JOHANNES BRAHMS

Brahms has often been ranked with Bach and Beethoven, for his compositions show a rare mastery of the technical difficulties of the art, combined with the love of poetic tonal expression which has been possessed by but few. Yet the true beauty and worth of the compositions of Brahms can only be appreciated by intimate acquaintance. To know fully the greatness of Brahms one must make an effort to study his compositions just as one must realize the symbolic depths of Robert Browning before his true worth as a poet stands revealed.

Since the beginning of romanticism the musical world looked first for music, which by its descriptive character, its amazing technical achievements, or its startling tonal combinations, would surprise and amaze. Before the advent of Brahms, men were prone to forget that the true tonal beauty of absolute music was as important in music's development as that of program music.

One of our modern critics in comparing Brahms with Tschaikowsky said: "Tschaikowsky's music sounds better than it is, while Brahms' music is better than it sounds."

Brahms wrote no operas, but his beautiful songs, some as simple as the old folk song, others in the style of Schubert's art song, show his rare genius of vocal expression. His "German Requiem" is rightly regarded as one of the greatest choral works of the modern day. Brahms wrote many short compositions for piano, which reflect the style and poetic character of Schumann; sonatas and chamber compositions; concertos for violin and piano with orchestra; overtures for orchestra; and, like his revered friend, Robert Schumann, four great symphonies. He contributed no new forms, but he did more for modern music by showing again to the world the beauty of music as an absolute art.

ILLUSTRATIONS

18440	*Lullaby* (*Brahms*) *Little Dustman* (*Brahms*)	*Littlefield* *Littlefield*
74722	*Allegretto—Third Symphony*	*Philadelphia Orchestra*
63794	*My Sweetheart Has a Rosy Mouth*	*Van Eweyk*
64553	*Ever Lighter is My Slumber*	*Culp*
45060	*The Smith*	*Miller*
64752	*Hungarian Dance No. 5* (*Brahms*)	*Philadelphia Orchestra*

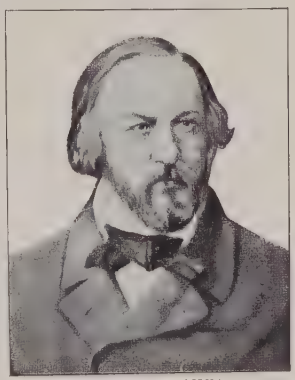
CHORUSES

Minnelied (Brahms)
Lullaby (Brahms)
Greeting (Brahms)
The Sandman (Brahms)
The Blacksmith (Brahms)

Lesson XXII

Russia

The first Russian composer to recognize the possibilities offered by the music of his native land was Michael Glinka (1803-1857), who may be regarded as "The Father of Russian Music." Liszt described Glinka as "The Prophet-Patriarch of Russia." A close student of folk music, Glinka felt that the Russian people were wondrously endowed with an individual musical speech, which he now attempted to show them was as worthy of their consideration as the Italian and French music, in which they had so long delighted.† Glinka gave to the Russian people their first opera, "A Life for the Czar," which was produced in 1836.



MICHAEL GLINKA

Anton Rubinstein (1830-1894) must, however, be considered as the "Founder of the Russian school," for although trained in the German romantic school, it was through the influence of Rubinstein that the national Russian schools of St. Petersburg and Moscow were established in 1861. Here music was taught to the Russian peasant as well as to the nobility, and by Russian teachers speaking the Russian language.‡ Although he was a remarkable pianist, and a composer whose works, though graceful and charming, are outranked by his contemporaries, it is safe to say that Rubinstein's chief cause for fame in the future

† The rise of Russian national expression in the nineteenth century has been felt in the works of Tolstoi, Gogol, and others in the literature and art of Russia.

‡ Before the founding of the Russian National Conservatory, no music was taught in Russia except to the nobility, and then by French, Italian or German masters. Russia is now proud to honor many artists and musicians who have come from the common people.

will be the fact that he laid the foundation of the great Russian school, which has exerted such a tremendous influence on modern music.

When the Russian school was originally established in 1861, many of the musicians connected with its work were men of other professions; César Cui (1835-1918) was a lawyer; Borodin (1839-1881), a physician; Rimsky-Korsakoff (1844-1908), a naval officer; Moussorgsky (1839-1881), a government attaché; Tschaikowsky (1840-1893), a lawyer. The influence of these masters built a remarkable school of music in Russia, where to-day the leading figures are:

CÉSAR CUI

Glazounow (1865-1921);
Arensky (1861-1906);
Scriabine (1872-1916);
Rachmaninoff (1873-).

Of the first group, the greatest genius was Peter Iljitch Tschaikowsky, one of the most dominating personalities of the modern school. In his early life he was an enthusiast over Italian music, and he cherished throughout his life a deep love for Mozart's grace and elegance of expression. Of a morbid temperament, Tschaikowsky reflects in almost every composition the deep, brooding sadness of the Russian heart. His use of the orchestra is brilliant and daring, and his combinations of tonal color are as barbaric as are many of the customs of his native land. He wrote in all forms, his symphonies and concertos being the most remarkable of his orchestral compositions.

ALEXANDRE GLAZOUNOW

In his program music, Tschaikowsky shows an amazing originality. He gives Russian national music worked out in polyphonic beauties, which make his compositions deserving of their great popularity. His most popular orchestral works are the "Fifth Symphony," the "Manfred Symphony," the "Pathetique Symphony," the "Overture 1812" and "Marche Slave."

Of the younger group of Russians the genius of Tschaikowsky has seemed to fall on Alexandre Glazounow (1865-1921), who wrote six symphonies and many excellent shorter compositions of distinctly Russian character.

Sergei Rachmaninoff has won fame not only as a pianist, but as a talented composer also. He is an outgrowth of the Moscow Conservatory and in all his compositions reflects Russian national characteristics.

SERGEI RACHMANINOFF

Anton Arensky (1861-1906) and Alexander Scriabine (1872-1916) are chiefly identified with pianistic development, although both wrote a number of excellent orchestral compositions.

Sergei Prokofieff (1891) is one of the greatest modern composers from Russia. The brilliancy and amazing combinations of tone and instrumentation found in his works has dazzled the musical world.

Igor Strawinsky (1882), a pupil of Rimsky-Korsakow, has carried the ultra-modern in melodic construction and instrumentation to the extreme. His ballets of "The Fire Bird," "The Nightingale" and "Petrouchka" are among the most remarkable compositions of the modern school.

ILLUSTRATIONS*

55044	*Kamennoi-Ostrow* (*Rubinstein*)	*Herbert's Orchestra*
64209	*Song of the Shepherd Lehl—"Snow Maiden"* (*Rimsky-Korsakow*)	*Gluck*
35625	*Prélude C Sharp Minor* (*Rachmaninoff*)	*Victor Concert Orchestra*
45066	*Orientale* (*Kaleidoscope, Op. 50*) (*Cui*)	*Harrison*
87574	*O Cease Thy Singing, Maiden Fair* (*Rachmaninoff*)	*McCormack-Kreisler*
74630	*Troika en Traineaux* (*Tschaikowsky*)	*Rachmaninoff*
74667	*Interludium in Modo Antico* (*Glazounow*)	*Flonzaley Quartette*
55105	*Marche Slave* (*Tschaikowsky*)	*Herbert's Orchestra*

CHORUSES

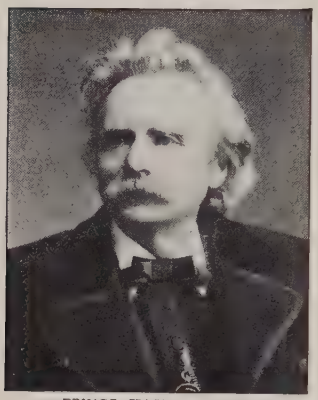
Melody in F (Rubinstein)
Wanderers' Night Song (Rubinstein)
The Angel (Rubinstein)
A Night Picture (César Cui)
Grasses Green Are Growing (Cui)
God of All Nature (Tschaikowsky)

* Record 45133 gives two interesting choral numbers from Borodin's "Prince Igor." These should be heard if time permits.

Lesson XXIII

Scandinavia

Scandinavian music is divided into four groups:



EDVARD HAGERUP GRIEG

DENMARK:
Niels Gade (1817-1890).

NORWAY:
Ole Bull (1810-1880).
Halfdan Kjerulf (1815-1868).
Edvard Grieg (1843-1907).
Johann Svendsen (1840-1911).
Christian Sinding (1856-).

SWEDEN:
August Södermann (1832-1876).
Emil Sjögren (1853-).
Tor Aulin (1866-).

FINLAND:
Jan Sibelius (1865-).

The real founder of music in Scandinavia was Niels Gade, who was greatly influenced by Schumann and Mendelssohn, during his days of study and frequent travel in Germany. In style, his work resembles that of Mendelssohn, but always reflects the Scandinavian spirit, coupled with a highly poetic romanticism. He stands in the same relation to Scandinavian music as Rubinstein in the Russian School.

Great interest in Scandinavian music was always aroused by the marvelous genius of Ole Bull, and the songs of Kjerulf. It was Ole Bull also who discovered the gifts of his younger countryman, Edvard Hagerup Grieg, who soon became the most important master of the Norwegian school. Grieg was especially successful in the smaller forms of instrumental composition and in his songs; although his orchestra suites, overtures, and concertos for both piano and violin, show remarkable understanding of the possibilities of the modern orchestra. Grieg also wrote three notable violin and piano sonatas, and several large compositions for chorus and orchestra. In all of his works, although the modern spirit is everywhere

CHRISTIAN SINDING

apparent, Grieg never fails to reflect the national flavor of the Norwegian folk song.

Johann Svendsen was a more cosmopolitan musician than Grieg. His activities have been largely outside of his native Norway. Although his music is remarkable for its individuality and elaborate technic in orchestration, it is less national in character than Grieg's.

The mantle of Grieg seems to rest on the talented genius, Christian Sinding, who is at present the most interesting musical personage of Norway. Sinding has spent much time in Germany, and the influence of the German school is reflected in many of his songs and shorter works for pianoforte. "The Holy Mount," his one opera (1914), is not Norwegian in either story or music. In Sinding's larger orchestral works the Scandinavian character is, however, strongly apparent.

JAN SIBELIUS

In Sweden, the best-known native composer is Emil Sjögren, whose work has been almost entirely confined to songs and to the smaller forms of instrumental composition.

The most unique musical figure of the North to-day is Jan Sibelius, who has introduced in his wonderful tone poems for orchestra the music and legends of far-away Finland. Sibelius has undoubtedly been greatly influenced by the characteristics of the modern school in general, and the Scandinavian expression of Grieg in particular.

ILLUSTRATIONS*

35470	*Morning*—"*Peer Gynt Suite*" (*Grieg*)	*Victor Concert Orchestra*
	Ase's Death—"*Peer Gynt Suite*" (*Grieg*)	*Victor Concert Orchestra*
55108	*Solvejg's Song*—"*Peer Gynt Suite*" (*Grieg*)	*Marsh*
65928	*Venetian Serenade* (*Svendsen*)	*Hammer*
	The Tree (*Nordraak*)	*Hammer*
35437	*Valse Triste* (*Op. 44*) (*Sibelius*)	*Victor Concert Orchestra*
74698	*Finlandia* (*Sibelius*)	*Philadelphia Orchestra*

CHORUSES

Peasant Wedding (Södermann)
The Poet's Tomb (Gade)
In the Boat (Grieg)
The Sun Upon the Lake is Low (Sibelius)
In Autumn (Gade)
Olav Trygvason (Grieg)
Chalet Girls' Sunday (Ole Bull)
A Cavalry Catch (Sibelius)
Margaret's Cradle Song (Grieg)

* Recall story of Ibsen's "Peer Gynt." Note the relationship of the Norwegian dramatists to the school of music.

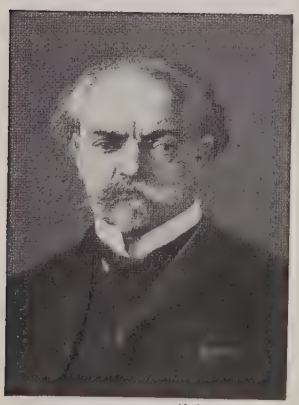
Lesson XXIV

Bohemia

Wagner once described Bohemia as "the land of harp players and street musicians." It has always been considered one of the most musical countries of Europe. In Prague, musicians have ever been assured of an appreciation of their art, which could be found nowhere else in Europe.* From the sixteenth century, town pipers and strolling musicians have kept alive Bohemian folk music. However, due to the political misfortunes of Bohemia, no definite school of music was established there until the middle of the nineteenth century.

The father of Bohemian music was Friedrich Smetana (1824-1884), who was a famous composer and pianist, a pupil of Franz Liszt. Smetana made his chief vehicle for instrumental expression Liszt's form of the symphonic poem. Smetana left a series of six symphonic poems entitled "My Fatherland"; each tells some phase of Bohemia's history, or represents, in tone, Bohemian feeling and patriotism. His opera, "Prodana Nevesta" ("The Bartered Bride"), is the first Bohemian opera which tells a Bohemian folk tale and employs throughout Bohemian folk music and dances.

The greatest Bohemian composer was Antonin Dvořák (1841-1904), who carried on the work begun by his master, Smetana. Dvořák wrote in all forms, but was consistent in the employment of characteristic folk idiom, which he used in all his music. He is the greatest master of the art of national expression in all musical history. Born of the people, Dvořák knew the folk material of his native land in its entirety, and in his compositions it is constantly employed. Dvořák does not bring in entire melodies, but chooses, as it were, the essence of characteristic changes of melody, rhythm and harmony, and welds these together with a master hand. He lived in America for several years and when he returned to Bohemia, gave the world his greatest work, the Fifth Symphony, which he called "From the New World." In this work he has made use of the characteristics to be found in American Negro melodies.



ANTONIN DVOŘÁK

* When "Don Giovanni" was produced, 1787, Mozart insisted that the premiere take place in Prague, for, as he said, "The Bohemians understand my art; they know how to do me justice."

The greatest of Dvořák's works are his "Slavonic Dances," the Symphonic poems, and Five Symphonies for Orchestra; he also left some excellent compositions in the form of chamber music, and many songs and short instrumental compositions. His operas were never really successful, but his "Requiem Mass" and "Stabat Mater" rank high in modern choral compositions.

Josef Suk and Zedenko Fibich are Bohemia's foremost composers to-day.

ILLUSTRATIONS

35148	*Overture—"The Bartered Bride" (Smetana)*	*Pryor's Band*
64213	*Cradle Song—"Hubicka" (Smetana)*	*Gluck*
64563	*Songs My Mother Taught Me (Dvořák)*	*Kreisler*
74163	*Humoresque (Dvořák)*	*Elman*
88519	*Lieblicher Mond—"Rusalka" (Dvořák)*	*Destinn*
74437	*Slavonic Dance No. 2 (Dvořák)*	*Kreisler*
74634	*Allegro Moderato a la Polka (Quartet E Minor) (Smetana)*	*Flonzaley Quartet*
74611	*Lento (American Quartet) (Dvořák)*	*Flonzaley Quartet*

CHORUSES

War Song of the Hussites (Old Bohemian)
The Piper (Bohemian Folk Song)
A Maiden Song (Old Bohemian)
Darky Lullaby ("Humoresque," Dvořák)

Lesson XXV

Germany—Austria

The modern German School is divided into two classes: the followers of absolute music after the manner of Johannes Brahms; and the followers of the program music of Franz Liszt and of Richard Wagner.

Absolute Music:	Program or Descriptive Music:
Joseph Rheinberger (1839-1901).	Carl Goldmark (1830-1915).
Anton Bruckner (1824-1896).	Engelbert Humperdinck (1854-).
Max Bruch (1838-1920).	Richard Strauss (1864-).
Gustav Mahler (1860-1911).	Felix Weingartner (1863-).
Max Schillings (1868-).	Hugo Wolf (1860-1902). Composer of Songs.
Georg Schumann (1866-).	
Max Reger (1873-1916).	

The most spectacular genius of the present day in Germany is Richard Strauss, who, although educated in the strictest of anti-Wagnerian schools, has adopted the methods of Wagner and Liszt.

MAX REGER

He has carried descriptive music, both in the instrumental and operatic school to the limit of sanity. There is seemingly nothing impossible for Strauss to attempt to describe in music. In his great tone poems he not only reflects moods and poetic thought, but is capable of attempting to portray every event, thought, or feeling, in tonal coloring. If the subject is repulsive or hideous, so is his music; if it be religious, poetic or sublime, this is reflected in his work. Even the trivial incidents of every-day life in the home are depicted in his "Symphonia Domestica." We are too close to Strauss to be able to appreciate his greatness, for his genius, even though it is often unworthily used, is always colossal. His songs are marvels of modern expression; his operas of "Salome," "Electra" and "Rose Cavalier" show him to be possessed of a knowledge of characterization which equals that of Wagner; his great symphonic tone poems for orchestra and his chamber music compositions are epoch-making works.

A rare genius was Hugo Wolf (1860-1902), whose untimely death was most unfortunate for the cause of German music. Wolf composed, however, many of the greatest art songs which the world has ever known.

Max Reger and Georg Schumann are considered the foremost composers of the instrumental school.

Arnold Schoenberg has startled the musical world by his absolute disregard for all existing rules of harmonic and melodic progression. Whether his influence will establish a school in the future. time alone can tell.

An interesting form developed in Vienna during the early part of the nineteenth century. This was the Operetta. (See Lesson XVI, Part IV.) From this developed the concert waltz which became recognized as a definite musical form. The great "Waltz King" family

HUGO WOLF

of Strauss* (Johann, Sr.; Johann, Jr.; Edvard, and Josef) became prominent for their waltzes and operettas.

ILLUSTRATIONS

35627	*Bridal Song*—"*Rustic Wedding Symphony*" (*Goldmark*)	*Victor Orchestra*
	Serenade—"*Rustic Wedding Symphony*" (*Goldmark*)	*Victor Orchestra*
64339	*Morgen* (*Richard Strauss*)	*Alda*
74355	*Kol Nidrei* (*Bruch*)	*Powell*
87526	*Witch's Dance*—"*Hänsel and Gretel*" (*Humperdinck*)	*Gluck-Homer*
74627	*Blue Danube Waltz* (*Johann Strauss*)	*Philadelphia Orchestra*

CHORUSES

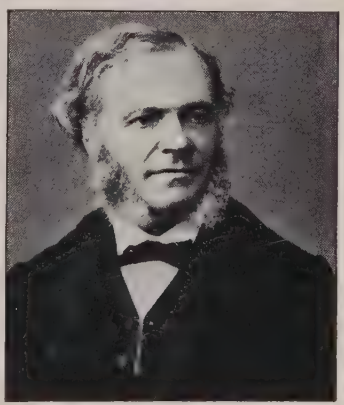
Brooklet in the Wood (Rheinberger)
O Thou, My Native Land (Hugo Wolf)
When Green Leaves Come (Bruch)
The Ferns (Humperdinck)
Good-Night (Reger)
A Song of Summer (Max Bruch)
Land of Light (Richard Strauss)
True Happiness (Humperdinck)
Night Thoughts (Reger)

Lesson XXVI

France

Since the time of Berlioz, the French school has been identified with both the instrumental and operatic forms.

The true founder of the modern French school was César Franck (1822-1890), whose entire life was given to the cause of developing French instrumental music. Franck wrote many chamber compositions, works for the organ and piano, symphonies, symphonic poems, and many beautiful songs. His choral works rank very high, the greatest being "The Beatitudes," which is considered one of the finest oratorios since Mendelssohn. Franck's style of composition is based on the polyphonic forms of Bach, but all his music is filled with a mystic poetry, which makes his works impersonal and somewhat vague.



CÉSAR FRANCK

The most prominent of Frank's pupils who have carried on his ideals are:

Vincent d'Indy (1851-), a devoted follower of Franck, who has at the same time acknowledged his allegiance to Richard Wagner.

* The Vienna family are not related to Richard Strauss of Munich.

CÉCILE CHAMINADE

Alexis Chabrier (1842-1894).
Ernest Chausson (1855-1899).
Alfred Bruneau (1857-).
Cécile Chaminade (1861-).

The great organists of modern France are also followers of Franck. They are:

Alexandre Guilmant (1837-1910).
Théodore Dubois (1837-).
Charles Widor (1845-).
Gabriel Fauré (1845- .

In the opera the greatest composers since Gounod are:

Georges Bizet (1838-1875), who wrote "Carmen."

Jules Massenet (1842-1912), a most prolific writer, whose "Manon," "Thaïs," "Werther" and "Jongleur de Notre Dame" are deservedly popular.

Gustave Charpentier (1860-), whose operas "Louise" and "Jullien" are distinctly French works.

Alfred Bruneau (1857-), a champion of realism in opera.

The dean of the French school of the present generation was Camille Saint-Saëns (1835-1921), who wrote in all forms: compositions for the piano and organ; chamber works; symphonies; concertos and symphonic poems for orchestras; operas and oratorios.

CLAUDE DEBUSSY

The most unique genius of recent years was Claude Debussy (1862-1918), whose rare combinations of instrumental effects are absolutely original in the world of music.* An impressionist in tone, Debussy veils, as it were, all his forms, with a blending of tonal combinations as original as they are beautiful. Debussy returned to the old Greek science of the tonal relationship of the tetrachord. He is one of the greatest modern musical mysteries.

Debussy's followers, Maurice Ravel and Paul Dukas, are also worthy of mention for their unique tonal combinations.

Xavier Leroux (1863) and Reynaldo Hahn (1874) are both chiefly known for their exquisite songs.

* The Modern School of Impressionism in France makes itself manifest in the literature and art of the day. This is the same idea which is reflected in Debussy's music.

ILLUSTRATIONS

35437	*Angelus, The "Scenes Pittoresques"* (*Massenet*)	*Victor Orchestra*
74399	*Panis Angelicus* (*Oh Lord Most Holy*) (*Franck*)	*Alda*
88556	*La Procession* (*Franck*)	*Caruso*
74588	*Waltz Etude* (*Saint-Saëns*)	*Cortot*
74659	*The Fountain* (*Ravel*)	*Cortot*
64750	*L'Heure Exquise* (*Hahn*)	*Gluck*
89090	*Le Nil* (*Leroux*)	*Gluck-Zimbalist*
64935	*Study from "Children's Corner"—Doctor Gradus ad Parnassum* (*Debussy*)	*Rachmaninoff*
64934	*A Beautiful Evening* (*Debussy*)	*de Luca*
74621	*España Rapsodie* (*Chabrier*)	*Philadelphia Orchestra*

CHORUSES

Morning Song, "Samson et Dalila" (Saint-Saëns)
Praise Ye the Lord (Saint-Saëns)
The Vesper Hour (César Franck)
Elégie (Massenet)
Hymn to Music (Franck)
With Flowers of the Best (Massenet)
The Cradles (Gabriel Fauré)
Romance (Debussy)
In His Little Cradle (César Franck)
Evening Star (V. d'Indy)

Lesson XXVII

Italy—Spain

The modern Italian school, although closely affiliated with the opera school of to-day, also shows a decided tendency towards a better appreciation of the other branches of musical art. There has been practically no instrumental music developed in Italy since the seventeenth century, but it is a pleasure to record that there now exists a definite symphonic school. This is dominated by Giovanni Sgambati, a pupil of Liszt and a follower of Wagner. He has many loyal adherents. Among the Italian instrumental composers are Giuseppe Martucci (1856), Ferruccio Busoni (1866), and Marco Bossi (1861). The latter has written many works for the organ, which are attracting attention equal with his oratorios and masses.

DON LORENZO PEROSI

In church music, the Italians of the last generation had sunk to a very low plane, being satisfied with trivial operatic melodies entirely unsuited to religious expression.* Pope Leo X greatly encouraged the right development of religious music by his edict that the Roman Catholic Church must return to the use of the Gregorian Chant. Don Lorenzo Perosi (1872), the director of the Papal Choir, has written many

* Review the style of the church music in Italy before the birth of opera. Review Lesson XX. Part II.

masses in the style of Palestrina, yet with modern expression, which have proved that religious music should be regarded as apart from the operatic school.

In opera, the most famous composers since Verdi are:

Pietro Mascagni (1863), whose "Cavalleria Rusticana" has never been equaled in popularity by any of his later works.

Ruggiero Leoncavallo (1858-1919), whose greatest work is "I Pagliacci."

Giacomo Puccini (1858) is the most famous composer of opera in Italy; his best works are "Manon Lescaut," "La Bohême," "Tosca," "Madame Butterfly" and "The Girl of the Golden West."

Ermanno Wolf-Ferrari (1876), whose "The Secret of Suzanne," "The Curious Women" and "The Jewels of the Madonna" have already placed their composer high in the ranks of modern opera writers. (See Lesson XXII, Part IV.)

A definite school of Spanish music has become recognized by the musical world only in recent years, but it has been in actual existence since the middle of the nineteenth century. The first great Spanish master was Pedro Albeniz (1795-1835), who was in his later life the head of the then newly-established Royal Conservatory of Madrid. Most of his compositions were songs and piano pieces. The greatest master of the modern Spanish school was Enrique Granados (1869-1916), whose remarkable Spanish opera "Goyescas" met with much success in Europe as well as in America.

A form of one-act opera called the "Zarzuela" is an individual type of opéra comique which is native to Spain, where it has existed since 1628. It is in this form that most of the best Spanish music is written. The best-known popular composers of "Zarzuelas" are: Alvarez, Chapi, Arrieta, Barrera, Caballero, Pagans and Valverdi. Other Spanish composers are: Antonio Noguerra, Amandeo Vives and Felipe Pedrell.

ILLUSTRATIONS *

88029	*Prologue—"I Pagliacci"* (*Leoncavallo*)	*Scotti*
45186	*Intermezzo—"Cavalleria Rusticana"* (*Mascagni*)	*Herbert's Orchestra*
35270	*Intermezzo—"Jewels of the Madonna"* (*Wolf-Ferrari*)	*Victor Concert Orchestra*
89131	*Duet of the Flowers* ("*Madame Butterfly*")	*Alda-Braslau*
35574	*Intermezzo "Goyescas"* (*Granados*)	*McKee's Orchestra*
64846	*Malagueña* (*Albeniz*)	*Cortot*
64819	*Seguidilla* (*Albeniz*)	*Cortot*
64556	*Spanish Dance* (*Granados*)	*Kreisler*

* These selections have been chosen to show the instrumental development which is noticeable in the modern opera of the greatest of the present-day Italians.

CHORUSES

Devotion, arranged from "Cavalleria Rusticana" (Mascagni)
Bridal Chorus from "Cavalleria Rusticana" (Mascagni)
Recitative and Prayer ("Otello") (Verdi)
Stars of the Summer Night (Wolf-Ferrari)

Lesson XXVIII

England

That there was a remarkable school of music in England as early as the thirteenth century is known definitely, for there is proof in the famous four-part canon, "Sumer is Icumen in"; but the free expression of musical thought, which was born with the opera in Florence, was seriously handicapped in England by the civil wars of the seventeenth century and the attitude of the Puritans under Cromwell.

The English dramatic form of the seventeenth century was known as the Masque, and the most prominent names of English composers who contributed to this form of music are: Henry Lawes (1595-1662), who wrote the music of Milton's "Masque of Comus"; William Lawes (1582-1645), his brother; Pelham Humphrey (1647-1674), a pupil of Lully in France; and Henry Purcell (1658-1695), the last great English composer until our present day.

SIR EDWARD ELGAR PROFESSOR GRANVILLE BANTOCK

At the time of Händel, an English "Singspiel," commonly known as the "Ballad Opera," made its appearance. It was an inferior form of opera buffa and really retarded the progress of serious operatic work. Yet several well-known English musicians are associated with this form; among them being Henry Carey (1685-1743), said to be the composer of "God Save the King"; and Thomas Arne (1710-1778), who wrote operas, oratorios and many songs. Some of his settings of Shakespeare are remarkable for their beauty.* Sir

* Many of these Shakespeare settings were adaptations of the original airs used at the time of Shakespeare. (See Lesson XXIX, Part I.) Recall also the poems of Scott, Milton and Tennyson which have been set to music.

SAMUEL COLERIDGE-TAYLOR

Henry Rowley Bishop (1786-1855) was a popular composer of the "Ballad Opera."

The great personal popularity of Händel in England is noticed in the growth of organ playing and oratorio writing since his day.

In the early nineteenth century England was influenced by the advent of Mendelssohn, who enjoyed great popularity there. Festivals were established in many cities at this time, and the writing of oratorios, part songs, cantatas and operas was encouraged.

The greatest English composer of the early nineteenth century was Michael Balfe (1808-1870), an Irishman, who wrote some excellent operas and operettas, his most famous work being the "Bohemian Girl."* Costa (d. 1884), Julius Benedict (1804-1885), Tosti (1846-1912), Alberto Randegger (1832-1912) and Ciro Pinsuti (1829-1888), although they lived and worked in England, were not English by either birth or education.

The late nineteenth century has seen the advent of a number of talented English musicians, including Sir Arthur Sullivan (d. 1900),† Arthur Goring Thomas (1850-1892), Alexander Mackenzie (b. 1847), Charles Hubert Parry (b. 1848), Frederic Cowen (b. 1852), Charles Villiers Stanford (b. 1852), Edward German (b. 1862), Liza Lehmann (1862), Granville Bantock (1868) and Frederick Delius (1863).

PERCY GRAINGER

There are, however, but two great composers who may be considered unique in the late English school: Coleridge-Taylor and Edward Elgar. Samuel Coleridge-Taylor (1875-1912) was an English Negro whose development of Negro melodies has made a lasting impression. His best-known large work is his setting of "Hiawatha." Edward Elgar (b. 1857) now stands in the first

* Although the story is based on a Bohemian subject the music is written in the sentimental melodic style which was so popular during the middle of the nineteenth century.

† See Lesson XVI, Part IV.

rank of modern composers. He has already written several remarkable symphonies, concertos and instrumental compositions, while his choral works, "Caractacus" and "The Dream of Gerontius" are regarded as the greatest oratorios which have been given the world since the time of Mendelssohn.

Percy Aldridge Grainger, born at Melbourne, Australia (1882), is one of the younger school of English composers, who is devoting his attention to the development of early English folk music. Mr. Grainger has recently become an American citizen and has announced his intention of identifying himself with the American school.

Cyril Scott (1879) is another young composer who is looking to national sources for inspiration. He has been, however, more influenced by the impressionism of modern France than any of his compatriots, and is known in Europe as "the English Debussy."

ILLUSTRATIONS

17897	*Shepherd's Hey* (*Grainger*)	*Victor Concert Orchestra*
35530	*Dances from Henry VIII Suite* (*Edward German*) (*1*) *Morris Dance* (*2*) *Shepherd's Dance*	*Conway's Band*
55059	*Onaway! Awake, Beloved!* ("*Hiawatha's Wedding Feast*") (*Coleridge-Taylor*)	*Althouse*
	Ah! Moon of My Delight ("*In a Persian Garden*") (*Liza Lehmann*)	*Althouse*
74580	*Molly on the Shore* (*Grainger*)	*Flonzaley Quartet*
64786	*Viking Song* (*Coleridge-Taylor*)	*de Gogorza*
64760	*Capricieuse* (*Elgar*)	*Heifetz*
64373	*Salut d'amour* (*Elgar*)	*Powell*
35247	*Pomp and Circumstance March* (*Elgar*)	*Pryor's Band*

CHORUSES

Welcome to Spring (Purcell)

Then You'll Remember Me, from "Bohemian Girl" (Balfe)

I Dreamt I Dwelt in Marble Halls, from "Bohemian Girl" (Balfe)

With Sheathed Sword, from "Damascus" (Costa)

Zion, Awake (Costa)

Lost Chord (Sullivan)

My Love Dwelt in a Northern Land (Elgar)

The Vikings (Faning)

The Miller's Wooing (Faning)

Blow, Gentle Gales (Sir Henry Bishop)

Windlass Song (Elgar)

Lesson XXIX

Early Music in America

Like every other great nation which has developed a national school of music, America has been obliged to wait until her position as a world power should become firmly established, for a national art develops only in a country which has been acknowledged to be a leader in the world politically and commercially. To-day this country stands before the world supreme in political and commercial importance. It is, therefore, inevitable that America's school of music will begin a rapid development.

America has been recognized for years by the greatest musicians in the world as providing the largest and best concert audiences. The American people have more musical instruments in their homes and have spent more money on musical education than any other race. Yet Americans have been trained for many generations to look toward Europe for their art and it is hard to bring them to a realization that the greatest art of Europe is now on American soil; that the greatest musicians and teachers of music in the world now call America their home, and that if America cannot claim a past school of music, she certainly is developing the materials for a notable one in the near future.

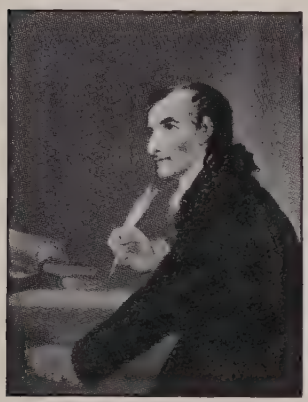
Like every great nation which has built a national school, America must look to the schools of the past to find a technical foundation upon which her national school shall be erected. A great school of music is founded upon the folk-lore of the people and its development is brought about by those of its native sons who, although they may have been trained in their science and theory of musical expression by foreign masters, are national in their method of expression.

America has the richest folk legacy of any nation in the world. She possesses in the music of the American Indians and the American Negroes the best existing primitive sources of music in the world.

Since the beginning of America's development by the white man, practically every nation in the world has poured its folk music into America, so that to-day no nation possesses such a diversity of musical folk material as that which is now fast rooted on American soil. While the Puritans who first came to our land were openly averse to all music save that of the chanting of hymn tunes, it must not be forgotten that before the end of the seventeenth century many colonies from Scotland and the north of Ireland were found throughout New England and that these people all brought their folk music with them. The Dutch who colonized New York and the surrounding country

came from that land where musical training dates back to the earliest and greatest schools of musical counterpoint (Netherland School—See Lesson V, Part II). Virginia and Carolina were peopled by the Cavaliers, who brought with them the greatest and best of the music from Queen Elizabeth's Court, which was the center of the world's musical culture during the sixteenth century. Canada and Louisiana were settled by France, a nation known for musical taste and culture. The Spanish colonists through the south and southwest of America also brought much of their national music with them.

It will be easily realized, therefore, that even in colonial days America was not without musical standards of her own and music was considered of much importance during the period immediately following the Revolutionary War. It is to this period that the first native composer of America belongs. This was Francis Hopkinson, of Philadelphia (1737-1791), who was a signer of the Declaration of Independence, one of the members of the convention which drafted the Constitution in 1787 and the first judge of the Admiralty Court of Pennsylvania. He was an intimate friend of George Washington, Benjamin Franklin, Thomas Jefferson and the other great men of the day. Hopkinson was, however, not only a statesman, but a rare musician, a virtuoso on the organ and harpsichord, as well as a composer of great ability. His songs are worthy to rank with those of Haydn, who was his contemporary. Hopkinson's son, Joseph, wrote the words to "Hail Columbia," a tune which had previously been played as a march for the inauguration of George Washington. The music to this "President's March" was written by Philip Phile, of Philadelphia, who was a prominent musician of the day.



FRANCIS HOPKINSON

The other tunes which were in popular usage during the days of the Revolution and the War of 1812 were all English tunes, which were sung to words written in America. Chief among these were: "Yankee Doodle," "God Save the King" ("God Save George Washington," which in 1832 became "America") and "Star-Spangled Banner." The ever-beloved "Home, Sweet Home," words by John Howard Payne, appeared in 1823 as an air in "Clare," an opera by Bishop. It has remained in public favor ever since that day.

One of the most important American musicians of the first half

of the nineteenth century was Dr. Lowell Mason (1792-1872), a writer of hymns, who was the first musician to realize the importance of introducing music into the public schools of America. Doctor Mason, having begun the work in 1836, was made supervisor of music of the Boston public schools in 1838, an act which has been called "the Magna Charta of musical education in America." Ever since that day the development of music in America's public schools has been one of the most remarkable growths of music in the country.

In the period just before the Civil War a type of ballad became very popular in America. One of the best songs of this time was "Ben Bolt," written by Nelson Kneass in 1848. But the most famous of America's ballad composers was Stephen Foster (1826-1864), whose songs are rightly regarded as the best composed folk songs in the entire literature of music. Besides his more famous plantation songs, "O Susanna," "Uncle Ned," "Old Folks at Home," "Massa's in de Cold, Cold Ground," "My Old Kentucky Home" and "Old Black Joe," the ballads of Foster are also very beautiful. Of these "Come Where My Love Lies Dreaming," "Hard Times Come No More," "Nelly Bly" and "Old Dog Tray" are still worthy to be retained.

The period of the Civil War brought out more truly great patriotic songs than have ever been developed by any nation. Of these the songs of Geeorge F. Root (1820-1895), especially "The Battle Cry of Freedom," "Tramp, Tramp, Tramp" and "The Vacant Chair" hold first rank. "When Johnnie Comes Marching Home Again," by Patrick Gilmore, who wrote under the *nom de plume*, "Louis Lambert"; "Tenting To-night," by Walter Kitridge; "Marching Through Georgia" and "The Song of a Thousand Years," by Henry Work; "The Battle Hymn of the Republic," words by Julia Ward Howe to an old air; and "Dixie," a plantation song by Dan Emmett, written in 1859, are all songs belonging to this period.

The years following the Civil War until the early nineties brought forth a new epoch of sentimental ballads. "Stars of the Summer Night," a setting of Longfellow's verses by Alfred S. Pease (1838-1882); "Rocked in the Cradle of the Deep," by Mrs. Emma Willard (1787-1870); "The Old Oaken Bucket," by Samuel Woodworth (1785-1842), set to a well-known melody of the day; "Listen to the Mocking Bird," by Septimus Winner; "Silver Threads Among the Gold," by H. P. Danks; "When You and I Were Young, Maggie," by H. A. Butterfield; "The Little Brown Church in the Vale," by H. P. Pitts, all reflect the type of music which was then in vogue.

Great choral societies were established in America soon after the Revolution. The most famous being the Handel and Haydn Society

of Boston, which dates its constitution from 1815, its first concert being arranged to celebrate the signing of the Peace Treaty of Ghent. While singing schools, conventions and festivals all continued to be popular during the early forties, a new stimulus was given by the "Peace Jubilees," and great music festivals have flourished throughout America ever since the Civil War.

The first school of music, the New England Conservatory, was founded in Boston in 1867, and in that same year the Cincinnati Conservatory and the Chicago Musical College were established. Great schools for the study of music have developed throughout America ever since that day.

The first orchestra in America was the Philharmonic Society of New York, which gave its first concert December 23, 1800, but no regular series of orchestra concerts was started until 1842, when the New York Philharmonic Orchestra came into existence. To one of its earliest conductors, Theodore Thomas, America owes all her early development in orchestral music, for unquestionably the influence of Thomas did more to develop a taste for good music in America than that of any other musician of his period. In America to-day are to be found the greatest orchestras of the world. All the largest cities, including Boston, New York, Philadelphia, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Minneapolis, Seattle, San Francisco and Los Angeles, possess organizations some of which outrank any to be found in the European capitals.

The first opera to be produced in America in the early nineteenth century was sung in English by an American company, but its place was soon usurped by the Italian and French companies, which have since dominated. Theodore Thomas wisely foresaw the need of opera in English in America. Knowing that no great operatic school had ever been possible in other countries until opera had been given in the vernacular, Thomas hoped by the establishment of the American Opera Company in 1885 to stem the current of American favor; but his venture was a failure. America possesses to-day two of the greatest opera companies of the world, the Metropolitan Opera Company of New York and the Chicago Opera Association, where ideal performances are given in foreign tongues, but insufficient effort is being made to give ideal performances of opera in the language of this country.

ILLUSTRATIONS

45324	*My Days Have Been So Wondrous Free* (*Hopkinson*)	*Murphy*
	I Dream of Jeanie With the Light Brown Hair (*Foster*)	*Murphy*
88047	*Home, Sweet Home* (*Payne*)	*Sembrich*
64433	*Ben Bolt* (*Kneass*)	*McCormack*
64729	*Darling Nelly Gray* (*Hanby*)	*Gluck*

64812	*Juanita (Norton)*	*de Gogorza*
64423	*Come Where My Love Lies Dreaming (Foster)*	*McCormack*
87303	*Hard Times Come Again No More (Foster)*	*Homer*
64638	*Massa's in de Cold, Cold Ground (Foster)*	*Zimbalist*
17582	*Battle Cry of Freedom (Root)*	*Dixon*
17582	*Song of a Thousand Years (Work)*	*Dixon*
45310	*Barbara Allen (Folk Song)*	*Dadmun*
	O No, John (Folk Song)	*Dadmun*

Choruses from American composers are in such abundance in all school music books and in coda and octavo form that none needs be specifically mentioned here.

Lesson XXX

America II

The first "classical" composer of America was John Knowles Paine (1839-1906), "The Dean of the American School of Music," who was for many years the Director of Music at Harvard University, where many of the greatest of America's composers received their early training. From this school came George W. Chadwick (1854), the Director of the New England Conservatory of Music, who is considered by many to be the most important of present-day American composers; Arthur Foote (1853), who has written much in the older classic forms; Frederick Converse (1871), now the head of the Composition Department of the New England Conservatory; Henry K. Hadley (1871), who has written successfully in all forms; Arthur Whiting (1861); Louis Adolphe Coerne (1870), and John Alden Carpenter (1876).

Dudley Buck (1839-1909) is the American composer of the early school who is the best known throughout Europe. He exerted a great influence in America on organ and church choral composition. Another of the earlier composers was Frederick Grant Gleason, whose compositions were prominently featured at the World's Fair in Chicago in 1893. Among the early pianists whose influence on American music was very great were William Mason, son of Lowell, Louis Moreau Gottschalk and William H. Sherwood, all of whom labored unceasingly for the American composer. These men left many excellent compositions, principally for the piano.

Horatio Parker (1863-1920) was considered by many the greatest composer of America. He won his first laurels with "Hora Novissima," the best choral work as yet of the American school. Parker wrote in all forms and his compositions rank with the best of any modern composers. He was for forty years the Dean of Music at Yale University. The mantle of Parker has descended on his able assistant, David Stanley Smith (1877), who has won well-deserved recognition for his excellent compositions.

The most individual composer which our country has produced was Edward MacDowell (1861-1908), who was the most original genius of the American school. MacDowell wrote in all forms with an individuality of expression quite as distinct as that of Chopin or Beethoven. Trained first by Mme. Carreno in New York City, in Europe at the Paris Conservatory and later in Germany with Raff. MacDowell's works always retained a true American expression. MacDowell was one of the first great composers to realize the importance of the music of the American Indians and wrote a very beautiful "Indian Suite" for orchestra, which is considered one of his best compositions. His two piano concertos, piano sonatas and shorter piano compositions, as well as his many lovely songs, all place MacDowell's name in the first rank of modern composers. For several years MacDowell was in charge of the Music Department at Columbia University. He did most of his composing in the little New England town of Peterborough, N. H., and at his desire a colony for American musicians has been established at this place, which is one of the most important aids for the development of America's musical talent.

Another unique and individual composer is Edgar Stillman Kelly (1857), whose extensive experience has taken him to all parts of our great land—a fact which is remarkably portrayed in his compositions.

One of the most popular of America's composers was Ethelbert Nevin (1862-1901), whose songs and short instrumental compositions have met with increasing popularity.

Another unique American is John Philip Sousa, who has revolutionized march music, and whose wonderful marches, full of American spirit, have found their way to every country in the world.

After the advent of the great Bohemian master, Antonin Dvořák, who came to America in 1893 and remained for several years, there came into existence a group of American composers who began to search for the foundation of the future national school of America among the folk songs of our land. Among these men were Harvey Worthington Loomis, Arthur Farwell and Frederick R. Burton. Charles Wakefield Cadman and Thurlow Lieurance have both made American Indian music into modern compositions, while Harry Burleigh, Will Marion Cook, David Guion and William Arms Fisher have made negro music equally popular.

An interesting personality among American composers was Reginald DeKoven (1859-1920), who won his first recognition with his opera "Robin Hood."

Victor Herbert, although born in Ireland, is thoroughly identified with this country, and we are proud to call his excellent works American compositions.

Charles Edward Loeffler, of Boston, is another foreign-born American. He has followed in the ultra-modern impressionistic school of the French Debussy. Other foreign composers who have recently announced their intention of making America their home are Ernest Block, of Switzerland, and Percy Grainger, of Australia.

Frederick Stock is another Americanized foreigner, who is better known as a composer in Europe than in America, where he is chiefly famous as the Director of the Chicago Symphony Orchestra.

Frank Van der Stucken (1858) and Walter Damrosch (1864) are both well-known orchestra conductors who have also won fame as composers.

The greatest woman composer of America is Mrs. H. H. A. Beach, who is of pure American ancestry, and whose compositions are chiefly a product of American training. A native of Boston, Mrs. Beach is an outgrowth of the Paine School of Composition. A pianist herself, she has written much for her chosen instrument and also for the orchestra, while her delightful songs are found on many concert programs.

Another Boston woman who has won fame as a musician is Margaret Ruthven Lang (1867). She has written many excellent songs and several larger works. Other American women who have won fame chiefly through the composition of songs are Mrs. Jessie L. Gaynor, whose charming songs for children opened up an entirely new field for the American composer; Mrs. Archibald Freer, a most prolific composer of songs and piano compositions, and Carrie Jacobs-Bond, whose charming songs have won a unique and well-deserved popularity. Mary Turner Salter, Kate Vannah, Harriet Ware, Mabel Daniels, Julia Rive King, Gertrude Ross, Theodora Sturkow-Ryder and Fay Foster all are well-known American composers of to-day.

Other well-known composers of America are: Henry Holden Huss, Rubin Goldmark, Howard Brockway, Daniel Gregory Mason, Rossiter Cole, Adolph Weidig, Eric Delamarter, Felix Borowski, James H. Rogers, Wilson G. Smith, Clayton Johns, Ernest Kroeger, Alfred Robyn, Homer Norris, William Rogers Chapman, Frederick Field Bullard, Victor Harris, Homer Bartlett, Charles Gilbert Spross, Daniel Protheroe, Oley Speaks, Carl Busch, Adolph Foerster, Walter Kramer, Preston Ware Orem, Joseph Breil, Geoffry O'Hara, Harold Milligan, Harry Rowe Shelley, George Grant-Schaefer, Arthur Olaf Andersen, Arne Oldberg and Leo Sowerby.

Among the greatest musical educators in the universities are: Bigelow, Amherst; Charles A. Boyd, University of Pittsburgh; Hugh Clarke, University of Pennsylvania; Samuel Cole and Louis Elson, New England Conservatory; Hollis Dann, Cornell; Frank Damrosch, Institute Musical Art, New York; Charles Farnsworth, Columbia; George C. Gow, Vassar College; Arthur Hallam, Skidmore School of Arts; Clarence G. Hamilton, Wellesley; W. C. Hammond, Mt. Holyoke; J. J. Hattstaedt, American Conservatory, Chicago; Peter Lutkin, Northwestern University; H. D. MacDougall, Wellesley; Charles H. Mills, University of Wisconsin; Robert T. McCutchan, De Pauw University; Waldo Selden Pratt, Columbia; Sumner Salter, Williams; H. D. Sleeper, Smith; Albert A. Stanley, University of Michigan; Edward Dickinson, Oberlin; J. Lawrence Erb, University of Illinois.

ILLUSTRATIONS

35674	*Festival Te Deum* (*Buck*)	*Trinity Choir*
74118	*The Lark Now Leaves Its Wat'ry Nest* (*Parker*)	*de Gogorza*
35693	*An Irish Folk Song* (*Foote*) *Ah, Love, But a Day* (*Beach*) (*2*) *Year's at the Spring* (*Beach*)	*Littlefield* *Littlefield*
45187	*Woodland Sketches* (*MacDowell*) *The Rosary* (*Nevin*)	*Herbert's Orchestra*
64470	*Thy Beaming Eyes* (*MacDowell*)	*Braslau*
45170	*At Dawning* (*Cadman*)	*Herbert's Orchestra*
18418	*By the Weeping Waters* (*Lieurance*) *Aoōah* (*2*) *Her Blanket*	*Watahwaso* *Watahwaso*
64705	*Little Firefly* (*Cadman*)	*Powell*
64887	*Greatest Miracle of All* (*Wardall-Guion*)	*Braslau*
64736	*Chant Nègre* (*Kramer*)	*Zimbalist*
35476	*On the Road to Mandalay* (*Speaks*) *Danny Deever* (*Damrosch*)	*Wheeler* *Werrenrath*
16777	*Stars and Stripes Forever* (*Sousa*)	*Sousa's Band*
18648	*To a Water Lily* (*MacDowell*)	*Florentine Quartet*
*——	*The Ballad of Trees and the Master* (*Chadwick*)	

* In preparation.

PART III

The Orchestra—The Development of Instrumental Music

Preface

Part III is divided into a study of the orchestra and its instruments and the development of instrumental music.*

The first portion of Part III has been planned to create a greater interest in and to promote a more general knowledge of the various instruments and their functions in the orchestra. The student orchestras in high schools and colleges have already awakened an interest in the orchestral instruments, for it has become a recognized fact that every instrumental voice has its own important place in the organization. If possible each instrument should be practically demonstrated before the class.

"The Development of Instrumental Music" should be used as a supplementary course to the "History of Music" and a careful review of chronological events should be studied each week.

I. The Orchestra. Its Divisions.
II. The String Choir.
III. The Violin.
IV. The Viola.
V. The Violoncello.
VI. The Double Bass.
VII. The Harp.
VIII. The Technical Mechanism of Wind Instruments.
IX. The Wood-wind Choir.
X. The Flute—The Piccolo Flute.
XI. The Oboe and English Horn.
XII. The Clarinet.
XIII. The Bassoon.
XIV. The Brass Choir.
XV. The Trumpet or Cornet.
XVI. The French Horn.
XVII. The Trombone: The Tuba.
XVIII. The Percussion Instruments.

* "Instruments of the Orchestra by Sight, Sound and Story," published by the Victor Company, gives the pictures of every instrument in its natural colors. An accompanying handbook gives a full description of the use of each instrument.

XIX. Early Folk Instruments.
XX. The Development of the Violin Family.
XXI. The Development of the Pianoforte.
XXII. Early Instrumental Forms.
XXIII. The Instrumental Forms at the Time of Bach.
XXIV. The Sonata Form of Haydn.
XXV. The Development of the String Quartet.
XXVI. Beethoven's Use of the Instruments.
XXVII. The Influence of the Romantic School.
XXVIII. The Influence of the Wagner Music Drama.
XXIX. Modern Orchestral Music—I.
XXX. Modern Orchestral Music—II.

Choruses

Since Part III deals with the orchestra and instrumental forms, it is obvious that choruses may not be definitely fitted into each lesson, as in the previous parts. Part III is designed to be particularly helpful in stimulating interest in the student orchestras, which should be a part of the music activities of every high school. It is therefore suggested that for this year the choruses be largely those of more ambitious type, having orchestral accompaniments, so that the student orchestra may become an integral part of the work. The orchestration of these choruses and many others may be obtained from music publishers. It is also suggested that some complete work, cantata or operetta, be studied in this year. These all have orchestra accompaniments, and will form a splendid complement to the lessons in Part III.

Almighty Lord—Prayer from "Cavalleria Rusticana." (Mascagni)
A Merry Life (Denza)
Ave Maria (Gounod).
Baal, We Cry to Thee, "Elijah" (Mendelssohn)
Blue Danube Waltz (Strauss)
By Babylon's Wave (Gounod)
Daybreak (Faning)
Estudiantina (Lacome)
Gloria from Twelfth Mass (Mozart)
How Lovely Are the Messengers (Mendelssohn)
In Old Madrid (Trotere)
Jerusalem, "Gallia" (Gounod)
My Love Dwelt in a Northern Land (Elgar)
O, For the Wings of a Dove (Mendelssohn)

O Italia Beloved (Donizetti)
O Thou Sublime Sweet Evening Star (Wagner)
Sing, Smile, Slumber (Gounod)
Soldiers' Chorus, "Faust" (Gounod)
The Dove (La Paloma) (Yradier)
The Vikings (Faning)
Unfold Ye Portals, "Redemption" (Gounod)
Waltz from "Faust" (Gounod)
Wedding March from "Lohengrin" (Wagner)

CANTATAS AND OPERETTAS SUGGESTED

Building of the Ship (Lahee)
Crusaders (Gade)
Egyptian Princess (Vincent)
Erl King's Daughter (Gade)
Fair Ellen (Max Bruch)
Gallia (Gounod)
Hiawatha's Childhood (Bessie M. Whitely)
Joan of Arc (Gade)
King Rene's Daughter (Smart)
Lady of Shalott, The (Tennyson-Bendall)
Melusina (Hoffman)
Mikado (Sullivan)
Peace Pipe (Frederick Converse)
Pinafore (Sullivan)
Pirates of Penzance (Sullivan)
Robin Hood (De Koven)
Rose Maiden (Cowen)
Ruth (Gaul)
Wreck of the Hesperus (Anderton)

Lesson I

The Orchestra

The symphony orchestra * is divided into four sections according to the character of the instruments which compose it, and consists of from fifty to one hundred players. In an orchestra of ninety-five the instruments are proportioned as follows:

* It is the custom to designate any grouping of instruments playing together by the term "orchestra." Such orchestras are heard at dances, theatres, restaurants, etc. Occasionally they are heard in small concerts. The modern orchestra is called "symphony orchestra" because its chief function is to play symphonic music. For the proper presentation of opera and oratorio an orchestra of this size and character is necessary.

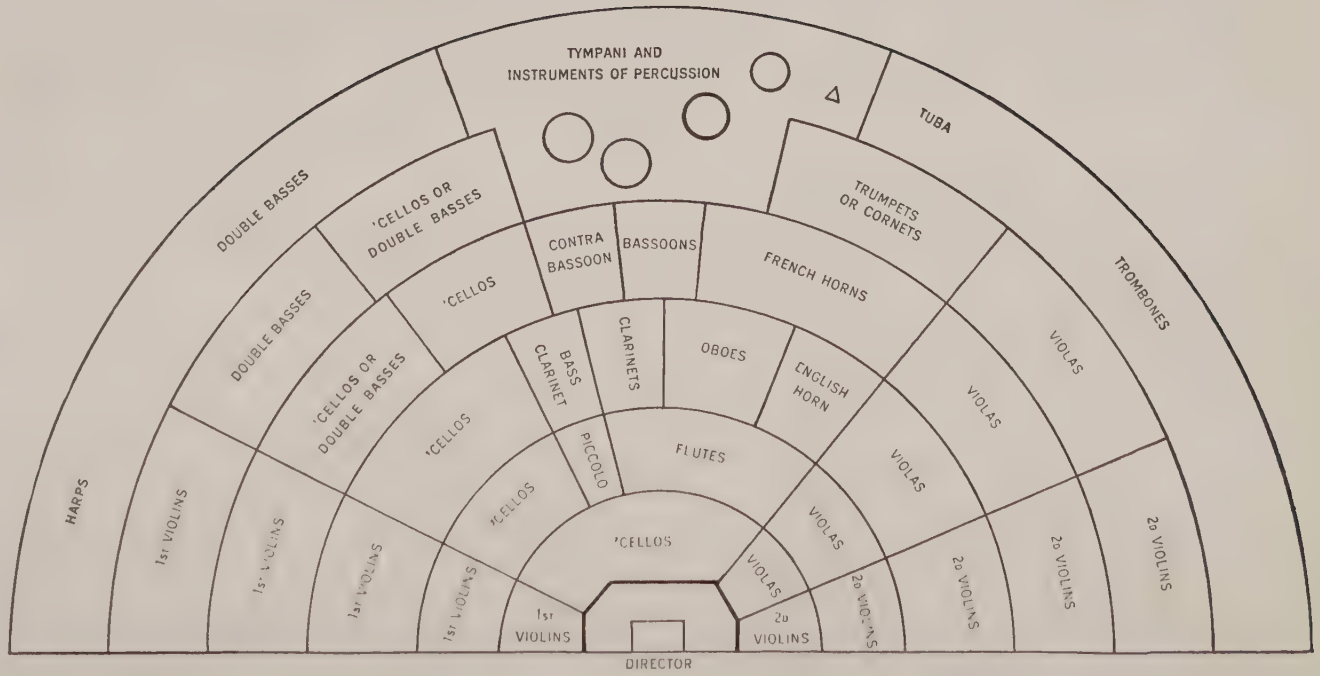
- "Strings"
  - First Violins (16) or (18)
  - Second Violins (14) or (16)
  - Violas (12)
  - Violoncellos (12)
  - Double Basses (10)
- "Wood-Wind"
  - Flutes
    - Piccolo (1)
    - Flutes (2)
  - Double Reeds
    - Oboes (2)
    - English Horn (1)
    - Bassoons (2)
    - Contra-Bassoon (1)
  - Single Reeds
    - Clarinets (2)
    - Bass Clarinet (1)

The French horn, by reason of its beautiful tone quality, is frequently used as a member of the "wood-winds."

- "Brasses"
  - French Horns (4)
  - Trumpets (4)
  - Trombones (4)
  - Tuba (1)
- "Battery" or Percussion
  - Tympani or Kettle Drums (2) or (3)
  - Side Drum (1)
  - Bass Drum (1)
  - Bells (1)
  - Triangle (1)
  - Tambourine, etc. (1)

The harp belongs to no particular division of the orchestra. Usually two harps are employed.

As the "strings" are the most important instruments in the orchestra, they are given the place of prominence in the seating of the players. On the left of the conductor sit the first violins; their leader, who is known as "concert-master," occupying the first desk on the outside row. Directly opposite the first violins, on the right of the conductor, are the second violins; next to them, toward the center, the violas are placed. Contrasted with the violas on the side by the first violins are found the violoncellos. Directly back of the first violins and 'cellos are grouped the double basses. This leaves the whole center of the orchestra to the wood-wind instruments. The flutes and piccolo occupy the front row; the oboes (English horn) and clarinets (bass clarinet), the row behind; and the bassoons (contra-bassoon) and the French horns the next. To balance the heavier



SEATING ARRANGEMENT OF THE CHICAGO SYMPHONY ORCHESTRA (FOUNDED BY THEODORE THOMAS)

strings (the 'cellos and double basses) the "brasses" (trumpets, trombones and tuba) flank the right center of the orchestra. The tympani and percussion instruments occupy the middle center directly opposite the conductor.

Some of the instruments of the orchestra sound a different tone from the actual written note. These are known as transposing instruments.

DOUBLE BASS: Sounds an octave lower than the music is written.

PICCOLO: Sounds an octave higher than the music is written.

ENGLISH HORN: Sounds a fifth lower than the music is written.

CLARINET: All clarinets except that in the key of C.

CONTRA BASSOON: Sounds an octave lower than the music is written.

FRENCH HORNS: All French horns except that in the key of C.

TRUMPETS OR CORNETS: All except those in the key of C.

TUBA: Sounds an octave lower than the music is written.

ILLUSTRATIONS

Instruments of the Orchestra

35670	(*a*) *The String Choir* (*b*) *The Wood-wind Choir*	*Victor Orchestra*
35671	(*a*) *The Brass Choir* (*b*) *The Percussion Instruments*	*Victor Orchestra*
17815	*Overture—"William Tell," Part I (Rossini)*	*Victor Concert Orchestra*
18012	*Overture—"William Tell," Parts III-IV (Rossini)*	*Victor Concert Orchestra*

Lesson II

The String Choir

The string choir is called the "string quartet," but this is a misnomer, as in the modern orchestra the four groups of instruments comprising this section are divided into five parts, which may be classified as:

1st Violins, soprano,
2d Violins, mezzo-soprano,
Violas, alto (sometimes tenor),
Violoncellos, tenor (sometimes baritone),
Contra-bass, bass.

The strings are in truth the "backbone" of the orchestra, as they can play for any reasonable length of time without greatly fatiguing the performer, whereas the "wind" instruments, being dependent upon the breath of their players, have to be given constant opportunities for rest. As the strings in reality give the true strength to the

STRING CHOIR

VIOLIN VIOLONCELLO DOUBLE BASS VIOLA VIOLIN

orchestra, it will be noted that there are many more members in this section than in the "wood-wind" or "brass" divisions.

Berlioz has said that "the strings," when played together, possess "force, lightness, grace, accents both gloomy and gay, thought and passion." He further says: "Slow and tender melodies, confided too often to the wind instruments, are nevertheless never better rendered than by a mass of violins. Nothing can equal the touching sweetness of a score of first violins made to sing by twenty well-skilled bows. That is, in fact, the true woman's voice of the orchestra—a voice at once passionate and chaste, heart-rending, yet soft, which can weep, sigh, lament, chant, pray and muse, or burst forth into joyous accents, as none other can do. It is in truth the most brilliant color of the modern orchestra."

The force of the strings in unison is felt in the opening measures of the First Movement of Beethoven's Fifth Symphony. The whole of the Vorspiel to Lohengrin may be considered as an example of pure violin tone color. Here the violins are divided into several groups, and by the use of harmonics the mysterious ethereal character, which is a feature of this composition, is obtained.

ILLUSTRATIONS

74135	*Meditation—"Thaïs"* (*Massenet*)	*Powell*
35506	*Molto Lento* (*Op. 17 No. 2*) (*Rubinstein*)	*Victor String Quartet*
	Scherzo (*Op. 18 No. 4*) (*Beethoven*)	*Victor String Quartet*
*——	*Prelude—"Lohengrin"* (*Wagner*)	
18124	*Allegro con brio—Symphony No. 5, C Minor* (*Beethoven*)	*Victor Concert Orchestra*
74661	*Allegretto Scherzando—Symphony No. 8, F Major* (*Beethoven*)	*Philadelphia Orchestra*
74684	*Ride of the Valkyries—"Valkyrie"* (*Wagner*)	*Philadelphia Orchestra*

Lesson III

The Violin

The violin is the most important instrument in the orchestra, and as Henderson so well expressed it, "is the prima donna of the string choir, and is both a coloratura and a dramatic singer." This instrument, which is the most brilliant of the old viol family, was brought to its technical perfection by the great violin makers of Cremona, who flourished from the middle of the sixteenth to the opening of the eighteenth century. (See Lesson XX, Part III.)

"LITTLE FRENCH FIDDLE" OF THE DANCING MASTERS (1687)

When the violin first entered the orchestra in the seventeenth century it was called "the little French fiddle." Monteverde (1567-1643) of the Venetian School introduced the violin into the orchestra and employed the use of tremolo and pizzicato on the violin in the opera "Tancred" (1624). Monteverde's orchestra consisted of two harpsichords, two large lutes, two violins, ten tenor viols, two viole de Gamba, two bass viols, a double harp, three trumpets, two cornets, a small flute, a clarion, and three portable organs. As the violin increased in popularity, it gradually became of more importance in the orchestra.

* In preparation.

The resources of the violin in the way of technical agility are very great, but its powers of emotional expression are still greater. The effect of a solo violin is very different from that of a number of violins playing together, a body of violins producing a vigorous sonorous volume of tone, whose character is as different from that of the solo violin as is its amount.

The compass of the violin (from low G to C in the sixth space above the staff) is often increased by the use of harmonics. These are the strangely sweet flute-like tones, which the Germans call "flageolot" tones, but which the scientist knows as "over tones." It is a law of acoustics that every musical tone is composed of several tones, the ear catching only the fundamental tone of the group. It has been discovered that by lightly touching a vibrating string, the vibrations of the fundamental tone will be stopped, and the upper over tones can be distinctly heard. These harmonics are too high and mysterious in quality to be used in vigorous music, but in certain passages they produce an ethereal beauty of tone. A great many special effects can be produced on the violin. The manner of drawing the bow across the strings makes a great difference in the tone quality. Bowing close to the bridge produces a rough, metallic sound, while bowing over the finger board gives a soft, mysterious quality. The tremolo or rapid, alternating strokes of the bow upward and downward is very common in all orchestral music. It usually is expressive of great agitation or of combat. The opening of Wagner's Overture "The Flying Dutchman" is an excellent example.

The plucking of the strings produces the pizzicato effect which has always been very popular. Sordinos or mutes are little pieces of wood or brass that fit over the strings and deaden the vibrations, producing a veiled, weird tone often used to depict mystery or mournfulness. Occasionally the player is called upon to strike his strings with the back of the bow (*col legno*). This is the means employed by Wagner to depict Mime's laughter and scorn of Siegfried.

The violins of the orchestra are divided into two main groups. The second violins are identical instruments to those of the first group. They play the part of second soprano, or contralto, filling in the harmonic gap between the violins and violas and are of great importance, although their position in the orchestra with the sound holes turned away from the audience places them at a disadvantage, and their tone is not so strong as the first violin section.

In many of the arias of the early masters the voice part was supported and enriched by a second melody played by a single instrument. This was known as the obbligato, the name "obliged bound—

indispensable'' signifying that the obbligato voice was necessary for the complete understanding and enjoyment of the entire work. Modern composers have been especially fond of this method of composition.

The violin is frequently used as an obbligato instrument and blends beautifully with the human voice.

ILLUSTRATIONS

74051	*Souvenir de Moscow* (*Wieniawski*)	*Elman*
89104	*Ave Maria* (*Bach-Gounod*)	*McCormack-Kreisler*
74183	*Will-o'-the-Wisp* (*Sauret*)	*Powell*
64823	*Guitarre* (*Moszkowski-Sarasate*)	*Heifetz*

Lesson IV

The Viola

The viola, although one of the most useful of instruments and possessing beautiful tone quality, is less familiar to the average music lover than its other string companions. The individual voice of the viola has been practically unknown until modern times. The instrument is simply a larger violin, possessed of a deeper compass and tuned a fifth lower than the violin. The four strings of the viola are tuned a perfect fifth lower than the violin. The C clef is usually used.

The viola is an older instrument in the orchestra than the violin, being the *viola da braccio* (''arm fiddle'') of the Venetians of the sixteenth and early seventeenth centuries.

The position of the viola in the modern orchestra is of great importance, as the voice of the instrument makes it possible for the viola to be used as the alto, or tenor, of our string choir, as occasion demands. Either voice always blends with the other instruments.

The tone of this instrument, although rich and penetrating, is not so brilliant as that of the violin, yet it possesses a peculiar pathos which makes its tone at once individual and striking. It is, in fact, one of the most helpful instruments of the orchestra and its place is of supreme importance. The viola is frequently used to reinforce the other stringed instruments; an interesting example of this is the opening of the Andante of Beethoven's Fifth Symphony.

Lavignac, the famous French master of instrumentation, says: ''The viola is a philosopher, sad, helpful; always ready to come to the aid of others, but reluctant to call attention to himself.''

The viola was excellently used by Wagner, particularly in the Tannhäuser Overture. One of the most beautiful and characteristic

uses of the viola is in the symphony, "Harold in Italy," by Berlioz. Here the viola voices the melancholy wanderer of Byron. The viola was a favorite orchestral voice with Johannes Brahms. Saint-Saëns has written a beautiful solo for viola in the "Rêverie du Soir" in his "Suite Algérienne."

All the effects of bowing, tremolo, pizzicato, sordinos, etc., that apply to the violin, are also used on the viola.

ILLUSTRATIONS

35668	*Rêverie du Soir (Saint-Saëns)*	*Victor Concert Orchestra*
35580	*Andante—Symphony No. 5, C Minor (Beethoven)*	*Victor Concert Orchestra*
88210	*Romanza—"Huguenots" (Meyerbeer)*	*Caruso*
35452	*Italian Symphony—Andante (Mendelssohn)*	*Victor Orchestra*

Lesson V

The Violoncello

DOMENICHINO (1581-1641)
ST. CECILIA

Showing viola de gamba with six strings. Notice the reversed curves.

The violoncello was developed from the viola d'gamba (or knee fiddle) of the seventeenth century. It has ever been one of the most popular of instruments. The beautiful quality of the 'cello's tone is more nearly like that of the human voice than any of the other instruments.

Like the viola, the 'cello is tuned in fifths, but it is an octave lower in pitch. The deep, full voice of the 'cello is best heard when the instrument is used as the baritone of the string choir. In the early days it was used as the bass,* but modern composers frequently employ its tone as *tenor robusto*, and it is often used as a solo instrument. Owing to its great compass, the 'cello may be employed as the bass of the string choir, as a solo instrument, or as a singer of the melody, with the accompaniment of the other strings.

Berlioz says: "Nothing is more voluptuously melancholy or more suited to the utterance of tender, languishing themes, than a mass of

* In string quartets the 'cello still plays the bass part.

violoncellos playing in unison on their first strings; while nothing is more expressive of dignity without passion than the lower tones of the 'cello when uttered by several instruments together."

On account of the depth of its timbre and the thickness of its strings, the 'cello is not susceptible to the extreme agility belonging to the violin and viola. In solo passages frequent use is made of harmonics. They are obtained by the same method employed on the violin and viola, but owing to the length of the strings of the 'cello, those harmonics which are produced near the bridge are even more beautiful than those of the violin.

THE OLD "KNEE FIDDLE" OF THE SEVENTEENTH CENTURY

The 'cellos are often divided. When Beethoven wished to produce the impression of the peaceful, rippling brook in his Pastoral Symphony he gave a murmuring figure to the divided 'cellos.

It is as "the sighing lover of the orchestral company" that the violoncello has been most frequently used. Four 'cellos in harmony support Siegmund in the outpouring of his ecstatic love in the first act of Wagner's "Valkyrie." The violoncello is a favorite instrument for obbligatos.

ILLUSTRATIONS

45096	*Le Cygne* (*Saint-Saëns*)	*Kindler*
	Melody in F (*Rubinstein*)	*Kindler*
88014	*Elégie* (*Massenet*)	*Eames and Hollman*
35320	*Andante—Symphony, F major, No. 6—"Pastoral"* (*Beethoven*)	*Victor Concert Orchestra*
74575	*Andante Cantabile* (*Op. 11*) (*Tschaikowsky*)	*Elman String Quartet*

Lesson VI

Double Bass

The patriarchal double bass provides the foundation for the harmonic structure of orchestral music. The instrument is called the double bass, because it was used in early times to double the bass part of the violoncello. Until Beethoven's day little was known of the

possibilities of the instrument, which then became an important individual voice in the orchestra. Many of Beethoven's contemporaries looked askance at his innovations and even Berlioz, the great French master of instrumentation, likened the famous passage for the basses in Beethoven's C Minor ("Fifth") Symphony, to "the happy gambols of an elephant." An equally famous use of these instruments is the transitional passage between the third and fourth movements of Beethoven's Ninth Symphony, where the basses play the part of mediator between the orchestra and the chorus. There lived in Vienna during Beethoven's life a remarkable player upon the double bass, whose name was Dragonetti. It is said he was able to play upon his instrument all the most difficult music written for the 'cello. As Dragonetti played in Beethoven's orchestra he doubtless influenced the great composer in his use of these ponderous instruments.

DOMENICO DRAGONETTI, A FAMOUS CONTRA-BASSIST (1763-1846)

The double bass is a transposing instrument, that is, an instrument whose sound is different from the actual written notes. The double bass sounds an octave lower than the music is written. The tremolo on the double bass is most dramatic and is frequently used to represent storm. The pizzicato of the basses is often used and is clearer and better than that of any other stringed instrument. Harmonics, however, are rarely employed, as they are strident and harsh, and are only introduced for grotesque purposes, or in occasional compositions of program music. Mutes are employed only by the most modern composers.

A most interesting use of the double bass is to be found in the opening of Tschaikowsky's "Marche Slave." Here the double basses and bassoons intone the theme of the dirge.

ILLUSTRATIONS

55105	*Marche Slave* (*Tschaikowsky*)	*Herbert's Orchestra*
18278	*Scherzo—Fifth Symphony* (*Beethoven*)	*Victor Concert Orchestra*

Lesson VII

The Harp

The harp is of recent introduction in the orchestra and belongs to no particular choir. The harp is a very primitive instrument, being

used in the ancient days as the national instrument of Egypt and also by the Hebrews, who modeled their small hand harp, or lyre, from the instrument used by the Egyptians.* In the study of folk music the harp was one of the most popular instruments of the people, being especially noted in the early music of Ireland, Scotland and Wales. Yet it is rarely found in the orchestras until the modern day. Many great composers have used the harp in their orchestras, but only as a means of lending national color or descriptive expression. Thus, where Biblical or classic subjects were treated, or in the later imitation of folk music, the harp was employed.

In 1810, Sebastian Erard perfected his pedal mechanism, making it possible for the harpist to play in all keys, where before but a few had been practical. But it was not until the time of Berlioz and Wagner that the harp became a true orchestral voice. Wagner first used it to depict the accompaniment of the singing of the Minnesingers in "Tannhäuser," but later discovering its great possibilities, he used it for many effects. One of the most striking examples of Wagner's use of the harp is to be observed in the great "Magic Fire Scene" from "The Valkyrie." Now the harp is constantly used by symphony writers as well as by composers of opera. It is usually treated either in broad effects or in arpeggios.

Many special effects are also possible on the harp. The glissando is frequently used. This is produced by sliding the hands rapidly over the strings, without stopping to pluck them with the fingers. It is a frequent piano effect used by Liszt, and is to be noted in his Hungarian Rhapsodies. Pizzicato, produced by the plucking of the strings, is the usual method of harp playing. Harmonics can also be produced easily by the "stopping" of the strings, in a manner similar to that employed in the violin family. This effect on the harp is very pretty and sounds like a faint tinkle from a muffled bell. One of the best examples of this use is found in the Ballet of the Sylphs from Berlioz's "Damnation of Faust."

Few truly great composers have written music for the harp as a solo instrument.

ILLUSTRATIONS

55102	*The Fountain (Zabel)*	*Sassoli*
87072	*Cavalleria Rusticana—Siciliana (Mascagni)*	*Caruso*
55111	*Concerto for Harp and Flute (Mozart)*	*Sassoli-Lemmoné*
35464	*Prelude—L'Après-Midi d'un Faune (Debussy)*	*Symphony Orchestra of Paris*
55102	*Valse de Concert (Hasselmans)*	*Sassoli*

* See half-tone illustrations, pages 65, 66, 67, 68, and 69.

Lesson VIII

Technical Mechanism of Wind Instruments

The method of tone production on wind instruments can be best understood by taking a common type, and then observing the precise manner in which air, when set in musical vibration by the breath, is definitely controlled to this or that pitch. Take as this common type, a straight tube of wood, two feet in length and an inch in diameter, which is closed at one end and pierced with a hole about an inch from the end, after the manner of a flute embouchure. The tone then given is C. Now, by increasing the breath, C octave is heard, and then G1, C2, E2, etc. This process is typical of all tubes of whatever size or material. The tube then gives at least five tones, without any appliances except the increase of breath. If the tube is shortened an inch the tone is D, then E, etc., and their harmonics. The tube may be shortened by piercing holes. When the holes are covered, the tone is C; as they are uncovered, one by one, the other tones are heard. When the full scale is obtained it must be remembered the harmonics are possible as well.

In the case of the trombone the performer does actually shorten or lengthen the tube, as this tube is of two parts, one sliding into the other. In other brass instruments, the long normal tube is bent into several crooks, which can be thrown into one tube, or successively shut off to diminish the aggregate length, by means of the pistons and valves, which the performer works with his finger, for *the bending of a tube makes no difference in the tone quality.* Therefore, by remembering these three things, first, that the shortening of the tube heightens the pitch; second, that a tube may be shortened by holes in the side (as in flutes, oboes, clarinets, and bassoons), or by shutting off its crooks (as in horns, trumpets, etc.), or by directly contracting its length as in trombones; and third, that each of the tones of the first octave produces from one to five other tones, by simply increasing the breath pressure; one will then understand the principle, varying only in detail, which underlies the whole wind side of the orchestra.

ILLUSTRATIONS

35670	*The Instruments of the Orchestra—Wood-wind*	*Victor Orchestra*
35671	*The Instruments of the Orchestra—The Brasses*	*Victor Orchestra*
17623	*Under the Greenwood Tree* (*Wood-wind accompaniment*)	*Dixon and Chorus*
	What Shall He Have Who Killed the Deer (*Brass accompaniment*)	*Victor Male Chorus*

Lesson IX

The Wood-wind Choir

The wood-wind choir is composed of flutes and reeds, which are divided as follows:

- **Flutes**
  - Flute (middle C up three octaves).
  - Piccolo-Flute (octave higher than flute).
- **Reeds**
  - *Double Reeds*
    - Bassoon (contra B♭ and A♭ up over three octaves).
    - Oboe (B below middle C up two octaves and a half).
    - English Horn (fifth lower than oboe).
    - Contra-Bassoon (octave lower in pitch).
  - *Single Reeds*
    - Clarinet (F below middle C up three octaves).
    - Bass-Clarinet (octave lower than clarinet).

WOOD-WIND CHOIR

FLUTE PICCOLO OBOE ENGLISH HORN CLARINET BASSOON

The French horn, although a brass instrument, also is used as a member of the wood-wind choir.

Although designated as the "wood-wind choir," the voices of the flute, oboe and clarinet are practically the same in range. They may be distinguished as:

Coloratura Soprano, Flute,
Lyric Soprano, Oboe,
Dramatic Soprano, Clarinet.
(See Lesson IV, Part I.)

ILLUSTRATIONS

35670	*The Instruments of the Orchestra—Wood-wind*	*Victor Orchestra*
17174	*Sweet Bird—"Il Pensieroso" (Händel) (Flute and Oboe)*	*Doucet and Barone*
	Hear Me Norma (Bellini) (Oboe and Clarinet)	*Doucet and Christie*
	Tarantelle (Saint-Saëns) (Clarinet and Flute)	*Christie and Barone*
17717	*Blow, Blow, Thou Winter Wind (Shakespeare-Stevens)*	*Dixon and Male Quartet*

Lesson X

The Flute

The flute is the "coloratura" soprano of the wood-wind family, but it is lacking in the depth of expression which is characteristic of the oboe and clarinet. The flute is more familiar than any of the other wood-wind instruments and is one of the oldest instruments in the orchestra, although it has only been in modern days that it has come to the front rank as a solo instrument. In the old days it was impossible to have the holes of an equal distance owing to the difference in the lengths of the fingers; therefore the flute was never perfectly in tune throughout its entire compass.* Böhm (1794-1881) invented a mechanism by which the holes could be covered by padded keys, therefore they could be made of a uniform proportion. Böhm's invention has been adopted for all the wood-wind instruments.

The flute is possessed of a marvelous agility which is very useful in the orchestra. It is usually given the highest voice when playing with the oboe and clarinet. The flute is popular as an obbligato instrument. In this capacity it blends marvelously with the coloratura soprano.

Gluck uses the flute in "Orpheus" to voice the sadness of the bereaved husband when he is searching for Eurydice in the Elysian Fields.

In the Finale of Beethoven's Overture, Leonore No. 3, is an excellent example of the joyous character of the flute. Tschaikowsky in all his works shows a decided preference for this instrument.

* Rossini had a favorite conundrum: "What is worse than one flute?" Answer, "two flutes."

The octave flute, or piccolo, is the highest wind instrument of our orchestra. Sounded alone it is almost unbearable, for it is own cousin to the ear-piercing fife, but when used with the other instruments, excellent effects of combination are possible. There are three flutes in the symphony orchestra and one piccolo-flute.

ILLUSTRATIONS

45053	*Danse des Mirlitons—"Casse Noisette Suite"* (*Tschaikowsky*)	*Herbert's Orchestra*
18684	*Whirlwind* (*Tourbillon*) (*Krantz*)	*Brooke*
16047	*The Wren* (*Demare*) (*Piccolo*)	*Lyons*
88073	*Lo, Here the Gentle Lark* (*Bishop*) (*Flute obbligato*)	*Melba*
35462	*Minuet of Will-o'-the-Wisps—"Damnation of Faust"* (*Berlioz*)	*Symphony Orchestra of Paris*
35269	*Finale—Overture, Leonore No. 3* (*Beethoven*)	*Victor Concert Orchestra*

Lesson XI

The Oboe and English Horn

The flute or pipe of the Greeks was the ancestor of the oboe and clarinet. These instruments are sounded by blowing the air in at the end, and the tone is created by the vibration of reeds attached to the mouthpiece, whereas in the flute, it is the result of the impinging of the air on the edge of the embouchure (or opening) on the side of the instrument. The reeds are thin pieces of cane. The size and bore of the instruments and the difference between these reeds are the causes for the difference in tone quality of these instruments. The double reed instruments, oboe, English horn, bassoon, contra-bassoon, have two pieces of cane fitted closely together, extending from the upper end of the oboe and English horn, and from the sides of the bassoons. These reeds are pinched in the lips and set in vibration by the breath.

In playing the oboe, such a small quantity of air is required, that the performer is almost constantly holding his breath, which is very fatiguing. The oboe is the most refined of any of the wind instruments. Its tone is more reedy in character than the clarinet, and has two peculiar qualities: soft and tender, yet astonishingly penetrating. The oboe has always held the right to sound the tuning A for the orchestra.

The oboe is especially fitted for the expression of melody not necessarily sad but in the most intense degree romantic. It is particularly beautiful in pastoral effects. Berlioz says of it: "Candor, artless grace, soft joy or the grief of a fragile being suit the oboe's accents

A certain degree of agitation is also within its powers of expression, but care should be taken not to urge it into utterances of passion or violent outbursts of anger, menace or heroism, for then its small acid voice becomes ineffectual and absolutely grotesque.'' As an example of tenderness the Funeral March from Beethoven's ''Eroica'' Symphony should be noted, while an excellent illustration of the pastoral quality of the instrument is found in the same composer's ''Pastoral'' Symphony.

The alto of the oboe is the English horn. This instrument is to the oboe what the viola is to the violin, and is tuned a fifth lower It is larger and the upper part, which is of metal, is bent so as to be more convenient for the player. This is a very old instrument, and was originally covered with a skin which made it resemble an Alpine horn, but no one knows why it was called English. Its tone is more veiled and dreamy than the oboe. It has only been used in the orchestra in modern times, Berlioz being one of the first composers to recognize its beauties.

One of the most beautiful uses of the instrument is found in Dvořák's ''From the New World Symphony,'' where the English horn sings the lovely theme of the Largo. Wagner also uses the voice of the English horn to accompany the shepherd in the first act of ''Tannhäuser,'' and in the third act of ''Tristan and Isolde.''

ILLUSTRATIONS

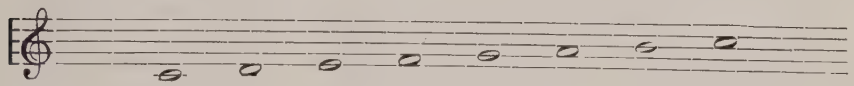
18312	*Romance for Oboe (Schumann)*	*Foreman*
18323	*Praeludium (Järnefelt)*	*Victor Concert Orchestra*
74631	*Largo—"New World Symphony" (Dvořák)*	*Victor Concert Orchestra*
35627	*Rustic Wedding Symphony—Bridal Song (Goldmark)* *Rustic Wedding Symphony—Serenade (Goldmark)*	*Victor Concert Orchestra*
35241	*Carnival Romain Overture (Berlioz)*	*Victor Concert Orchestra*

Lesson XII

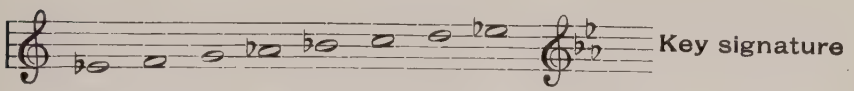
The Clarinet

The clarinet is of more recent introduction into the orchestra than any of the other instruments, yet it is the most useful, and in some respects the most important, of the wood-wind family. Its chief structural difference is the mouth-piece, which is cut down chisel-shaped; into this, a simple flat reed is fastened. The clarinet has a very extensive compass of over three octaves, and possesses great agility. The fingering of the clarinet differs from the other wood-wind instruments, and as it is almost impossible to play in keys having

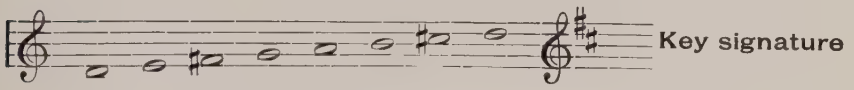
more than two sharps or flats, various kinds of clarinets are made to be used in the different keys. The C clarinet plays what is written on the score; the others are transposing instruments. For example, should the B flat clarinet play from the same music as the rest of the orchestra it will sound a major second lower; therefore, in order to have it play with the orchestra, the score must be written for the clarinet in a different key from the rest of the orchestra, so all will sound together. The three clarinets commonly in use are C, A and B flat. The clarinet in B flat plays two half-tones lower (a major second) than the orchestra; the A clarinet three half-tones lower (a minor third); therefore the parts must be written on the score two half-tones and three half-tones higher, thus:



Scale of C



As written for A Clarinet



As written for B♭ Clarinet

In some cases where there is not a great difference in the difficulties of playing, it is observed that each clarinet has its distinctive quality of tone. The C clarinet is rather unsympathetic and is rarely used. The A clarinet is less brilliant in solo passages. The most beautiful voice is heard from the B flat clarinet, which possesses a full, clear, rich tone. Berlioz says: "Its voice is that of heroic love. It is little appropriate to the Idyll. It is an epic instrument, like the horns, trumpets and trombones."

The clarinet has four distinct registers, and because of these, four individual tonal qualities. Its ability to crescendo and diminish a tone makes the instrument of great importance in brass bands, as well as orchestras.

The clarinet was first used in the opera orchestra by Rameau, but it does not appear in any scores of Bach or Händel. Haydn was taught its beauty by his pupil, Mozart, who was the first to recognize the possibilities of the clarinet as a leading orchestral voice. Almost every

orchestral work since his day contains passages which serve to display the rich mellow voice of the clarinet that Berlioz so aptly characterized as "sour-sweet." An exquisite use of the instrument is found in the first movement of Tschaikowsky's "Symphonie Pathetique," where the clarinet sings the theme of the second subject. In Wagner's Overture to Tannhäuser the clarinet gives the theme of the hymn to Venus.

The deeper voice of the clarinets is found in the bass-clarinet, an instrument pitched an octave lower than the regular clarinet. The bass clarinet is bent and has a bell of brass which turns upward, pipe fashion. The voice of the bass clarinet is impressive and noble, and similar in quality to certain registers of the organ. Meyerbeer first used the bass clarinet in his orchestra. This was a favorite instrument with Franz Liszt, who used it frequently in his symphonic poems.

ILLUSTRATIONS*

35182	*Concertino* (*Weber*) (*Clarinet*) †*Andante—"Pathetic" Symphony* (*Tschaikowsky*)	*Draper*
64790	*Hymn to the Sun—"Le Coq d'Or"* (*Rimsky-Korsakow*)	*Garrison*
74671	*Bacchanale—"Samson et Dalila"* (*Saint-Saëns*)	*Philadelphia Orchestra*
74758 74759 74768	*Overture to "Tannhäuser" Parts I, II and III* (*Wagner*)	*Philadelphia Orchestra*

Lesson XIII

Bassoon

The bass of the double reed family is the bassoon, and here is noticed a quality unknown to the other wood-wind instruments. The bassoon is the bass of the wood-wind choir; occasionally, when a very deep bass is needed the contra-bassoon is employed. The bassoon is bent for the convenience of the player, and, therefore, the Italians call the instrument a "fagotte" or bundle of sticks. From the side of the bassoon there projects a silver tube, into which the reeds, similar but larger, to those of the oboe, are fitted. The instrument is easily distinguished in the orchestra. It is an exceedingly useful instrument as its register is over three octaves, and it has great technical agility. Its voice is similar to the 'cello and horn, only it is more nasal in quality. There is no instrument capable of greater variety than the bassoon. On account of its great compass it has four distinct registers of tone. The sustained melodies in its high register are full of expression, almost resembling a tenor voice; like the oboe and Eng-

* If time permits, the class should hear Record No. 35644, Spanish Dance No. 2 in G minor (Moszkowski), in which the clarinet has important solo parts.

† In preparation.

lish horn, this tone quality is particularly suitable for the representation of pastoral effects. From the middle register the tone is, as Berlioz said, "a pale cadaverous sound." Händel used this in his scene between Saul and the Witch of Endor. For the production of grotesque effects the bassoon is the clown of the orchestra. Its humor is unconscious, however, and comes from the use of the deepest register of the instrument. When this depth of tone is combined with the extreme agility of which the instrument is possible, we have a grotesque effect which is irresistible. In this manner it has been used very often by composers of program music. Beethoven employs this effect in the rustic dance of the Pastoral Symphony, and Mendelssohn in the droll dance which introduces the clowns in "A Midsummer-Night's Dream." It is frequently noted in the scores of Richard Strauss and his followers.

The deep quality of the contra-bassoon is rarely needed in the orchestra, and is best suited for grandiose effects of harmony. Beethoven occasionally employs it, one of his best uses being in the Ninth Symphony. When the chorus sings, "He shall dwell in glory yonder," the passage is given to bassoon, tympani and contra-bassoon, which produce "an overpowering representation of eternity." Strauss uses the contra-bassoon in a similar manner in his tone poem, "Death and Transfiguration." In the clever Scherzo by Paul Dukas, "Le Apprenti Sorcier," the contra-bassoon is employed for grotesque effects.

ILLUSTRATIONS*

18684	*Hungarian Fantasie (Weber) (Bassoon)*	*Gruner*
35527	*Intermezzo—A Midsummer-Night's Dream (Mendelssohn)*	*Victor Concert Orchestra*
45053	*Danse Chinoise—Casse Noisette Suite (Tschaikowsky)*	*Herbert's Orchestra*
18042	*Peer Gynt Suite, No. 1—Part 4, "In the Hall of the Mountain King" (Edvard Grieg, Op. 46)*	*Victor Concert Orchestra*
55105	*Marche Slave (Tschaikowsky)*	*Herbert's Orchestra*

Lesson XIV

Brass Choir

The brass choir consists of French horns, trumpets (cornets), trombones and tuba. In early scores the trumpets were considered the

* It is suggested that the special record for the instruments (35670) be replayed so that the tone color of the wood-wind instruments may be contrasted. Listen for the voice of the bassoons in the "Marche Slave" and see how many of the other wood-wind instruments can be distinguished.

most important instruments, but now the French horns are the most popular. It was also customary to arrange a quartet of brass instruments, thus:

Trumpet (Cornet), Soprano;
Horn, Alto;
Trombone, Tenor or Baritone;
Tuba, Bass.

In writing for the brass choir in the modern day, it is generally the custom to write for each group in independent harmony; thus: three trumpets or three trombones, with tuba make complete harmony, as do the four French horns. Then, again, trombones and trumpets may combine; or horns and trombones; or horns and trumpets.

BRASS CHOIR

FRENCH HORN TROMBONE TUBA TRUMPET (CORNET) CORNET (TRUMPET)

With the wood-wind instruments the tones are produced by vibrating reeds, but with the brasses the lips of the players act as the reeds, and each tone is produced by a different pressure of the lips, or to use a technical term, a different "embouchure." It is for this reason that the instruments of the brass division are so difficult to play.*

* Many of the false notes heard from the brass instruments are due to the condition of the player's lips, which often become rough from climatic changes.

It has been said that if the tone quality of the brass choir sounds blatant and "brassy" it is either because the parts are badly written or badly played. When the brass choir is properly employed it is capable of the most beautiful rich tones, which nearly resemble those of the organ.

A remarkable example of this is to be noted in the accompaniment to the King's Prayer in the first act of Wagner's "Lohengrin."

ILLUSTRATIONS

35265	*Triumphal March—"Aïda"* (*Verdi*)	*Vessella's Band*
17216	*Farewell to the Forest* (*Mendelssohn*) (2) *Spring Song* (*Pinsuti*)	*Victor Brass Quartet*
64013	*King's Prayer—"Lohengrin"* (*Wagner*)	*Journet*
17133	*Pilgrims' Chorus—"Tannhäuser"* (*Wagner*)	*Victor Brass Quartet*

Lesson XV

Trumpet (*Cornet*)

The trumpet is the soprano of the brass choir, its voice being an octave higher than the horn, although its harmonic scale is the same. The chief structural difference is that the tube of the trumpet is cylindrical throughout, only opening out into a small cone near the bell. The tube is only half the length of that of the horn. The trumpet is a transposing instrument and a number of different crooks, in various keys, are used. The quality of the tone is brilliant and noble. It has been necessary to substitute the cornet for the trumpet in many orchestras, as the former instrument, although not possessing the tonal beauty of the trumpet, is a much easier one to play.

THE TRUMPETS OF KING PHILIP II IN THE FUNERAL CORTEGE OF CHARLES V (1559)

Until the time of Beethoven the individual character of the trumpet's tone was rarely used. A notable exception is found in the use made by Händel in the Aria "And the Trumpet Shall Sound," from "The Messiah." Beethoven makes an interesting use of the tone of this instrument in the "Overture Leonore No. 3," where the trumpet

announces the arrival of the governor. The echo effect is also noticed here. The trumpets are seldom called upon to intone a melody except in passages where the brass plays alone or when a brilliant and forcible orchestration is used.

The cornet is the most valuable member of the brass band.

ILLUSTRATIONS

74080	*The Trumpet Shall Sound—"Messiah" (Händel)*	*Witherspoon*
18012	*Overture—"William Tell" (Rossini)*	*Victor Concert Orchestra*
35268	*Overture—Leonore No. 3 (Part II) (Beethoven)*	*Victor Concert Orchestra*
35668	*Marche Militaire Français (Saint-Saëns)*	*Victor Concert Orchestra*

Lesson XVI

French Horn

The French horn is often heard as a member of the wood-wind choir, although by family it belongs to the "brasses." In Beethoven's day the horn was, in reality, the old hunting horn, which was coiled, so that it might be slipped over the head of the mounted hunter and carried resting on the shoulder. If the horn were straightened out, it would be seventeen feet long. This instrument is very difficult to play, as the lips act as reeds in the cup-shaped mouthpiece, and the force of the lips and the rapidity of oscillation produces the tone.* In olden times it was discovered by accident, that by putting the hand into the lower end of the tube (the flaring part, called the bell), the pitch of a tone was raised, and this method is even now occasionally used, although it is no longer necessary, since the horn has been provided with valves and crooks, making it now possible to play a full chromatic scale. Formerly it was necessary to use horns of different pitches, and players were provided with different crooks, which produced different keys. The composer designated on his score which crook was to be used, much the same as with clarinets. Now, the horn in the key of F is used for almost all music, as its tone is much more beautiful and mellow than when the other keys are used.

The horn is the most genial of all instruments; its tones are full of passion, pathos and solemnity. It blends well with the general harmony and can therefore be used to play a solo part in complete harmony, or simply to fill in the general scheme of orchestration. There are several splendid effects which are possible on the

* It is very necessary for the player on any brass instrument to keep his lips perfectly smooth. This is especially true of the horn.

horn. By means of a mute, the echo horn is heard. Stopped tones produced by the insertion of the hand in the bell produce an effective tone, which is nasal and discordant, and is employed to depict strife and discord in program music.

The most characteristic use of the horn is found in Wagner's "Ring of the Nibelungen," where the hero, Siegfried, is always represented by this instrument. It is naturally also employed in depicting hunting scenes.

The romantic quality of the horn is a favorite medium with all composers. When Faust sees the vision of Marguerite, Gounod intrusts the theme to the French horn. In the Nocturne of Mendelssohn's "Midsummer-Night's Dream" the horn sings a beautiful melody. Another lovely use of the instrument is noted in the Andante of Tschaikowsky's Fifth Symphony. The horn quartet is employed in the opening theme of Weber's overture "Der Freischütz"; another equally famous example is noted in Saint-Saëns' symphonic poem, "Phaeton."

ILLUSTRATIONS

17174	*Siegfried's Horn Call (Wagner) French Horn*	*Horner*
35527	*Nocturne—"Midsummer-Night's Dream" (Mendelssohn)*	*Victor Concert Orchestra*
74722	*Third Symphony—Poco Allegretto (Brahms)*	*Philadelphia Orchestra*

Lesson XVII

Trombone—Tuba

The trombone is one of the noblest instruments of the orchestra. Its tone is grave and majestic, and in all solemn and dignified music the trombone plays an important part. It is customary to write for the instrument in parts, using the tuba for the bass of the quartet, but the trombones are also used in unison. The wonderful effect in the "Pilgrims' Chorus" in "Tannhäuser" is produced by this means.

Lavignac, the most eminent French authority on the instruments of the orchestra, says: "The timbre of the trombone is in its nature majestic and imposing. It is sufficiently powerful to dominate a whole orchestra and produces an impression of a superhuman power. In fortissimo there is no instrument more stately, noble or imposing, but it can also become terrible if the composer so desires; in pianissimo it is mournful and full of dismay, or it may have the serenity of the organ; it can also, according to the shades of meaning, become fierce or

PERFORMANCE OF A MASS BY WILLAERT. THE CHOIRS OF BRASS INSTRUMENTS WERE USED IN THE ANTIPHONAL MANNER

satanic, but still with undiminished grandeur and majesty. It is a superb instrument of lofty dramatic power, which should be reserved for great occasions; when properly introduced its effect is overwhelming." Mendelssohn had the same idea when he said, "The trombones are too sacred for often use." Most of the great composers have felt this and have employed the trombones only for the expression of overwhelming impressiveness. Wagner thus uses the trombones at the height of his crescendo in the Vorspiel to "Lohengrin."

The four-part harmony of the trombones is usually given by three trombones and the tuba. The tuba is the double bass of the brass family and has the deepest tone in the wind choir. It belongs to the class of instruments commonly known as "saxohorn." (So named for the inventor, Sax, of Paris.)*

The tuba's voice is noble and dignified. The instrument is made in several keys, but the one generally used in the orchestra is in B flat. Wagner, in "Siegfried's Death March," employs the tenor tuba, which is also to be found in the scores of many of the modern composers.

One of the best uses of the tuba in all musical literature is in the Torch Dance of Meyerbeer.

ILLUSTRATIONS

35157	*Cujus Animam—"Stabat Mater"* (*Rossini*)	*Pryor and Band*
16371	*Miserere—"Il Trovatore"* (*Verdi*) (*Cornet and Trombone*)	*Pryor-Keneke*
35505	*Fackeltanz* (*Meyerbeer*)	*Conway's Band*
35157	*Funeral March* (*Chopin*)	*Pryor's Band*
35369	*Siegfried's Funeral March* (*Wagner*)	*Vessella's Band*

* These instruments should not be confused with the saxophones, also an invention of the French instrument maker. The saxophones are made in several sizes. They resemble in shape the clarinets and have a flat mouthpiece, with a single reed. Their tone resembles the character of the wood-wind instruments but has greater sonority. They are indispensable in brass bands.

Lesson XVIII

Percussion Instruments

The instruments of percussion are generally termed "the battery." The most important of these are the tympani or kettle-drums, as they are the only drums which can be tuned to a definite pitch. These instruments are hemispherical brass or copper vessels, kettles, in short, covered with vellum heads, which can be controlled to pitch by means of a tension of this head, which is applied with key screws working through iron rings. The part of the drummer is a very difficult one, for he must have not only absolute pitch, but also

PERCUSSION INSTRUMENTS

XYLOPHONE ORCHESTRA BELLS SIDE DRUM CHIMES TYMPANI (KETTLE DRUM)

a perfect sense of time and rhythm. Very often the drummer is called upon to change one or all of his drums into another key while the orchestra is still playing in the original key.

In olden days the drums were used only to accentuate the rhythm. Bach uses them as solo instruments in the opening of "The Christmas Oratorio." Beethoven was the first to realize the true importance of the tympani. They had formerly been tuned only in tonic and dominant. Beethoven tuned them also in octaves. His remarkable

use of the tympani in the Scherzo of the Ninth Symphony and in the C Minor Symphony are the best examples of this method. Wagner makes excellent use of the tympani in many of his scores. Modern composers now use the kettle drums in any key desired.

The other instruments of percussion are:

Snare Drum.—Military drum having catgut strings or "snares," which rattle against it when it is struck. Its tone is sharp and incisive and is usually associated with the fife or piccolo.

Bass Drum.—The largest drum, which gives a deep, indefinite tone. Used only to mark the rhythm and is associated with the cymbals.

Tambourine.—Although not a drum, the tambourine belongs to the same family. It is constructed of a wooden hoop, on one side of which vellum is stretched. It is beaten by the hand, and several metal plates called jingles, which are fixed loosely around the hoop, produce a bell-like tone.

The Bells.—Bells of various sizes have been used in the orchestra from the time of Bach to the present day. Most familiar is the Glockenspiel or Carillon, with keyboard, which is usually employed in the symphony orchestra. In smaller organizations the carillon consists of a number of metal bars, which are struck with a hammer.

The Xylophone.—An instrument similar to the carillon, but with bars of wood instead of steel.

The Triangle.—A bar of steel bent in the shape of a triangle and struck with a small steel rod. Its tone is clear and incisive, the pitch is indefinite and the triangle can be used with all keys. It is distinctly a rhythmic instrument.

The Cymbals.—These are circular disks of metal with a hemispherical concavity in the middle. These are struck together, producing a metallic clang which may be employed for either *fortissimo* or *pianissimo* effects. In the latter use the cymbals are most effective.

The Gong or Tom-tom.—This huge metal disk is of Chinese origin and is used only for special effects in funereal compositions and in dramatic scenes where horror is carried to its height.

Chime of Bells.—Metal bars of various lengths which produce definite tones when struck with a hammer. A very popular and beautiful effect.

The Celesta is a most useful adaptation of the bells, which was invented in 1886 by Auguste Mustel, of Paris. In this instrument plates of steel, which are suspended over resonating boxes of wood, are struck by hammers which are operated by a keyboard similar to that of the piano. Modern composers, especially since Tschaikowsky's

remarkable uses of the instrument, almost constantly employ the celesta in place of the other forms of glockenspiel and carillon.

CASTANETS.—Two wooden shells which click against each other in the hollow of the player's hand. They are entirely rhythmic in character and their principal use is to accent national music in combination with the tambourine.

ILLUSTRATIONS

17917	*Menuett* (*Gluck*) (2) *Menuett* (*Mozart*) *Bells*	*Reitz*
	Gavotte (*Mozart*) (2) *Gavotte* (*Grétry*) *Xylophone*	*Reitz*
17691	*Drink to Me Only With Thine Eyes* (*Old English*) *Celesta*	*Arndt*
	To a Wild Rose (*Nevin*) *Celesta*	*Arndt*
35574	*Intermezzo—"Goyescas"* (*Granados*) *Castanets*	*McKee's Orchestra*
45053	*Casse Noisette Suite* (*Tschaikowsky*)	*Herbert's Orchestra*
55113	*Dagger Dance—"Natoma"* (*Herbert*)	*Herbert's Orchestra*

Lesson XIX

The Early Folk Instruments

The use of instruments can be traced back to early man who first used the drums and tom-tom (percussion instruments) for the accompaniment to his primitive chants and dances.* The second step shows the use of wind instruments as made from the horns of animals and later duplicated in brass and other metals. In the third period the gentler side of man's heart seems to have awakened, and there is noticed an instinct to reproduce the sounds of Nature by means of the reed instruments, made from the sources provided by Nature herself. The last period brings the use of the stringed instruments, first noticed in the simple lyre and harp, later developing into the stringed instruments played with the bow.

TWO EXAMPLES OF THE CRWTH
No. 1. Tenth Century.
No. 2. Eighteenth Century in England.

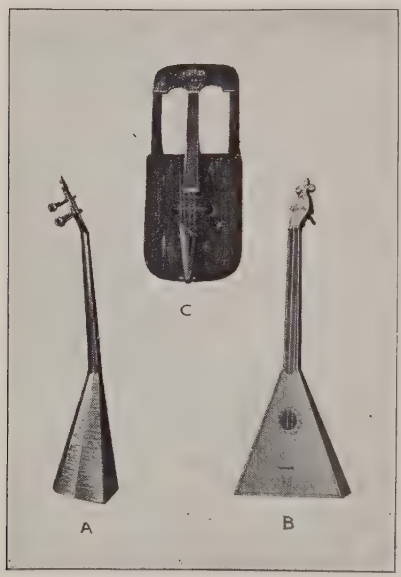
In mediæval days, while the science of music was being fostered by the Church, instruments were

* The American Indian and the savage African still use the old tom-tom to accompany their war-songs and dances. Among many ancient tribes these drums assumed artistic importance. In the relics of the Aztec Indians many drums of queer design and exquisite decoration have been discovered.

used principally by the common people, and it is noticed that all the troubadour, minstrel and minnesinger songs were accompanied by stringed instruments. (See Lesson IV, Part II.)

The Crusaders brought back many instruments from the Far East, and the assimilation of these with the folk instruments of Europe resulted in many of the modern instruments in use to-day.

The crwth, a stringed instrument played with a bow, which was the popular instrument of the Welsh bards, being combined with the rebec, a bowed instrument from India, became the viol of the fifteenth and sixteenth centuries, which later developed into our violin family. It is curious to note that the perfection of the viols and violins takes place in Cremona, a city of northern Italy, near Venice.*



FOLK INSTRUMENTS
(A and B) Russian Balalaika.
(C) Crwth.

It would almost seem as though the crwth came down from the north of Europe and met the rebec, entering the western world through the Adriatic seaport, the union of the two producing the earliest viol. (See Lesson XX, Part III.)

Another eastern instrument which entered Europe with the Crusaders, and which became popular in every land, was the lute. Some authorities claim the lute was the outgrowth of the ancient lyre of the Greeks, but it can be definitely traced to the Arabians and Moors. The lute existed in several sizes, the largest being the theorbo, archlute, and chitarrone, which all played prominent parts in the early opera orchestras. The lutes were still in popular favor at the time of Bach and Händel.

Almost all of these early instruments are now obsolete.† In the British Isles the bagpipe has been retained as a folk instrument and a few genuine old harps are also still in use.

* At the end of the sixteenth century the greatest instrumental school was that of Venice, which was founded by Adrian Willaert, of the Netherlands. (See Lesson VI, Part II.) Willaert and his followers used the instruments in the same antiphonal manner as that employed for choruses. From this method of composition, our earliest orchestras were developed (See picture, page 166.)

† Recall the use of the lute as an accompaniment of the Swedish folk songs and in the French Troubadour songs. The harp as used with the Irish songs. (Lessons XXV, XXVI, XXVII, XXVIII, Part I.)

The Orchestra

Many of the simpler folk instruments of bygone days have been retained by semi-civilized communities. In the Hawaiian Islands the native instruments are "strings," which resemble the older forms of guitar, the strings being plucked by the fingers. Modern conditions have affected but little the native music of Hawaii.

The Russian balalaika is the most perfect folk instrument of the early days which is still in existence. This curious three-stringed instrument is similar to the mandolin and is made in several sizes, some as large as our double bass. These instruments have been used by the Russian peasants for centuries, but it has only been within the last few years, since the folk music of Russia has awakened such general interest, that the instruments have been known. Through the efforts of M. Andreeff the folk instruments of the Russian peasants have been rediscovered, and his combination in an orchestra of the balalaika with the doumra (a later instrument, more like our guitar) has brought great popularity to the Russian Balalaika Orchestra, of which he is director.

ILLUSTRATIONS

17611	*White Dog Song* (2) *Grass Dance*	*Glacier Park Indians*
	Medicine Song	*Glacier Park Indians*
18577	*Alohae oe* (*Farewell to Thee*)	*Hawaiian Quintette*
	Kuu Home (*Plantation Song*)	*Hawaiian Quintette*
70034	*Two Folk Songs* — *Molodka*	*Russian Balalaika Orchestra*
	Sun in the Sky Stop Shining	*Russian Balalaika Orchestra*

Lesson XX

The Development of the Violin Family

The instruments known as "the viols" were a combination of the old rebec (a bowed instrument from the Far East, which entered Europe at the time of the Crusades) and the crwth (or stringed instrument) of the northern minstrels.

BY FRA BARTOLOMMEO

ANGELS, SHOWING LUTE AND VIOL

There were many types of viol made from the fifteenth to the eighteenth centuries, but all were gradually superseded by the violin family, which first came into prominence during

GIGUE, THIRTEENTH CENTURY

REBEC OF THE THIRTEENTH CENTURY

TROMBA MARINA (TRUMSCHEIT), FIFTEENTH CENTURY

the seventeenth century. The viols were slightly larger than the violins and were made with five, six or seven strings tuned either in thirds or fourths. Their tone was shrill and penetrating. The violin model has shallower sides, an arched instead of a flat back and high shoulders. The tone is more powerful and brilliant than that of the viols. The viols were made in four sizes:

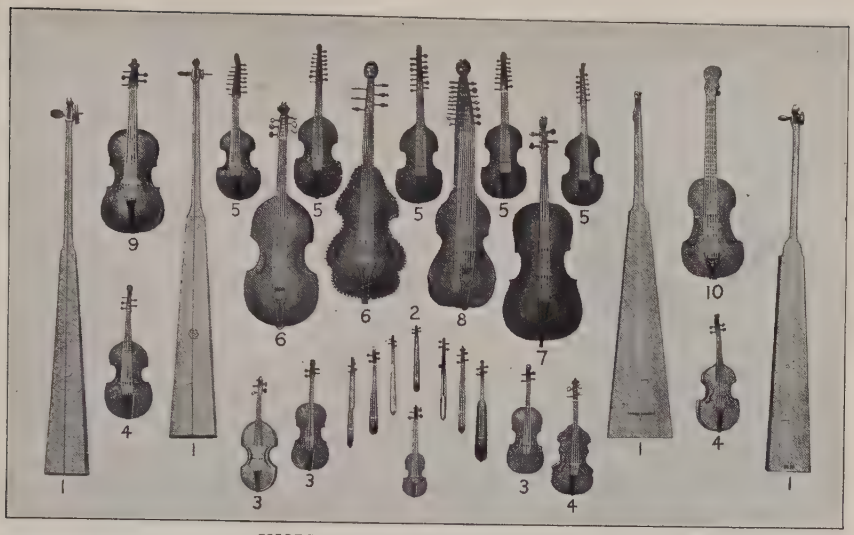
Treble Viol (superseded by violin),
Viola da Braccio (superseded by viola),
Viola da Gamba (superseded by Violoncello),
Bass Viol (Double Bass in the modern orchestra).

The most famous makers of stringed instruments lived in the Italian city of Cremona. Foremost among these stands the family of Amati, known as makers of lutes and viols from 1511. The most famous member of this family was Nicolo Amati (1596-1684), whose instrument, known as the "grand model," is the best of the Amati style.

OLD BASS VIOL OF FLANDERS, SEVENTEENTH CENTURY (SHOWING THE ORIGIN OF THE VIOL IN THE HUNTSMAN'S BOW)

Antonio Stradivarius (1650-1737) is said to have been a pupil of Nicolo Amati. His violins are the greatest the world has ever known. Stradivarius perfected the Amati model. His instruments, both in refinement and brilliancy of tone, as well as in grace and lightness of form, mark the culmination of the violin development. The two sons of Stradivarius carried on their father's work.

Another important family of Cremona, makers of stringed instruments, was that



COLLECTION OF PAUL DE WET, LEIPSIC

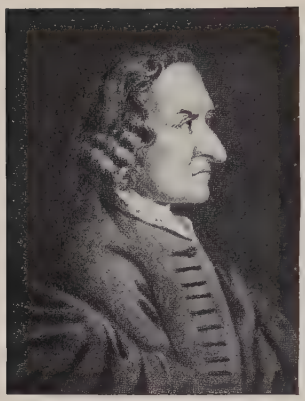
1. Marine Trompettes, or "Nun's Fiddle," an instrument having but a single string.
2. Pochette, or "Pocket Fiddle," of the French dancing masters of the seventeenth century.
3. Violins.
4. Violas (the alto viol).
5. Viola d'Amore (an obsolete instrument), possessing a set of vibrating "sympathetic" strings.
6. Viola de gamba.
7. Violoncello.
8. Baritone (the viola de gamba possessing sympathetic strings).
9. Viola pomposa (obsolete).
10. Bow Guitar (obsolete).

of Guarnerius. Giuseppe Antonio (1638-1745), known as Joseph Guarnerius, produced many instruments which rank with those of Stradivarius, whose model he frankly copied.

The Maggini family, of Brescia, were particularly successful with the larger models of stringed instruments.

ANTONIO STRADIVARIUS

In southern Germany and the Tyrol many excellent string instruments were made. Jacob Stainer (1621-1683), the most famous of this group, modeled his instruments after the Cremona



GIUSEPPE TARTINI

school. Stainer never equaled the tone and brilliancy of Amati or Stradivarius.

The early bows were clumsy and awkward. It was not until the eighteenth century that the bow was brought to its perfection by Francois Tourte (1747-1835).

Naturally, with the perfection of the violin came a school of violin players. Individual expression was the order of the seventeenth century and the virtuoso violinist began to assume importance. Among those early masters must be noted Bassani (d. 1716) and his pupil, Archangelo Corelli (1653-1713), who was, in reality, the founder of the earliest violin school. Corelli's pupils were: Vivaldi (d. 1743), Veracini (1685-1750) and Tartini (1692-1770). The latter was one of the greatest masters of violin technic the world has ever known.

ARCHANGELO CORELLI

In the late eighteenth century the chief interest in instrumental music was to be found in Germany, France and England. Many pupils of Corelli and Tartini founded schools of violin playing in those countries.

JOSEF JOACHIM

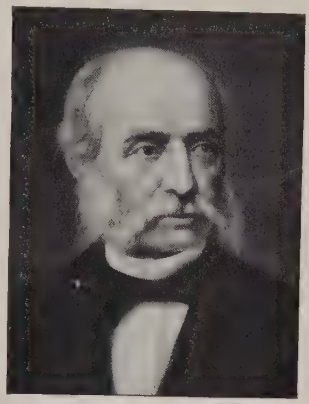
From Bach to Beethoven all the classical masters were excellent violinists. With the rise of the Romantic School spectacular violin virtuosity is noticed in the advent of Niccolo Paganini. (See Lesson XVI, Part II.)

De Beriot (1802-1870) carried on the French school founded by Viotti, one of Corelli's pupils. In Germany, Louis Spohr (1784-1859) and Ferdinand David (1810-1875) both exerted an important influence as teachers, interpreters and composers.

The touring violin virtuoso has remained in prominence since the days of Paganini. Among them may be noted:

Ole Bull (1810-1880), Heinrich Ernst (1814-1865), Henri Vieuxtemps (1820-1881), Edward Remenyi (1830-1898), Joseph Joachim (1831-1907), Henry Wieniawski (1835-1880), Pablo Sarasate (1844-1908), Emile Sauret (1852-), Eugene Ysaye (1858-), Wilhelmji (1845-).

Among the most famous violinists of to-day are: Mischa Elman, Jascha Heifetz, Fritz Kreisler, Jan Kubelik and Efrem Zimbalist.



HENRI VIEUXTEMPS

ILLUSTRATIONS

64156	*Variations* (*Tartini, arr. Kreisler*)	*Kreisler*
64833	*Caprice* (*Paganini*)	*Heifetz*
74051	*Souvenir de Moscow* (*Wieniawski*)	*Elman*
64028	*Polonaise* (*Op. 38*) (*Vieuxtemps*)	*Powell*
74367	*Romanza Andaluza* (*Sarasate*)	*Kubelik*
74303	*Hungarian Dances 20-21* (*Brahms-Joachim*)	*Zimbalist*

Lesson XXI

The Development of the Pianoforte

Stringed instruments are divided into three classes: in those of the viol family the tones are produced by rubbing the strings with a bow; in the harp family the plucking of the strings produces a tone; in the dulcimer family the strings sound when they are struck. In the evolution of the modern pianoforte, it is found that all of these methods have been employed, being gradually discarded for the one in use to-day. Krehbiel thus describes the modern pianoforte: "It is an instrument of music the tones of which are generated by strings set in vibration by blows delivered by hammers, controlled by a keyboard, the mechanism of which is so adjusted that the force of the blow and the dynamic intensity of the resultant tone are measurably at the command of the player. It also has a sound or resonance-box to augment the tone after its creation."

The dulcimer, or psaltery, of the ancients was made with a resonance-box and the strings were plucked with a plectrum. (See Lesson I, Part II.) In mediæval days this instrument became very popular. Another instrument having a resonance-box was the monochord, which Guido of Arezzo is said to have constantly used.

To him is also attributed the applied keys, which, when being pressed on the monochord, divided the string and produced different tones. In the eleventh century also came the use of the keyboard; this was borrowed from instruments of the organ class and was applied to the psaltery, which became known as the "keyed cithara." Although many strings were added to the keyed monochord, it retained its name (meaning single-stringed) until the sixteenth century. Many keyboard instruments came into being at this time; though all are based on the same principle, the tone being produced by the plucking or striking of the strings, by a plectrum attached to each string, which was governed by the keyboard. Various names were given these instruments in the different parts of Europe, namely, the clavecin, clavicembalo, gravicembalo, clavichord, virginal, harpsichord and spinet.

AFTER THE PAINTING BY GERARD TERBARCH

THE CONCERT

The virginal, said to be named for "the Virgin Queen Elizabeth," was a popular instrument at the time of Shakespeare. It was superseded by the harpsichord, which was usually made with two keyboards and several pedals, and later by the spinet, so called from its inventor, Sebastian Spinetti. The strings of these instruments were plucked with metal quills. The tone was once described as "a scratch with a note at the end of it."

The clavichord, which was the popular instrument at the time of Bach, possessed the ability to increase or diminish the tone at the command of the player.

The introduction of the hammer action and the definite design known as *piano-forte* is claimed to have been the invention of Angelo Christofori, who, in 1709, brought out in Florence an instrument which forever did away with the scratching sound of the plectrum. Christopher Schröter, a German, and Marius, a Frenchman, also made clavecins having hammer action during the early eighteenth century.

During the late seventeenth century a school in England for the playing on the virginal was very prominent. Many of the composers for the instrument attempted program music. John Munday (d. 1630) wrote a "Fantasia for Virginal" in which his sections are described as "Fair Weather," "Lightning," "Thunder," finally ending in "A Clear Day." Many of the earliest Shakespearean songs were the works of these men, who included: Dr. John Bull, William Byrd, Giles Farnaby, Thomas Morley, John Munday, Orlando Gibbons and Thomas Tallis.

FRANÇOIS COUPERIN

In France and Italy the various forms of clavichord and harpsichord became popular in the century following the Virginal School of England. Court dances were the favorite forms of the French school, although several of the composers were also fascinated by the possibilities of descriptive, or program music. Beginning with Jacques Chambonnières, the court musician to Louis XIV, this school reached its perfection with François Couperin (1668-1733) and Jean Philippe Rameau (1683-1764).

In Italy, the greatest master of the harpsichord was Domenico Scarlatti (1683-1757), who is said to have stimulated the interest of his contemporary Händel in this instrument.

IGNACE JAN PADEREWSKI

Bach laid the foundation of modern pianism with his "Well Tempered Clavichord," two books of fugal studies for this instrument.

At the time of Mozart and Beethoven the pianoforte had become the keyboard instrument of the day. Mozart frequently played the harpsichord, however, and Beethoven still employed the clavichord as a teaching instrument.

Every great composer has contributed to the literature of the piano, the most useful of instruments.

INSTRUMENTS IN COLLECTION OF PAUL DE WET, LEIPSIC

1. Virginal, 1631, shown closed, half open and fully open. This also served my lady as a sewing box. 2. Octave Spinet, so called because it was pitched an octave higher than the regular spinet. 3. Spinet. 4. Spinet closed and opened. 5. Clavichord of seventeenth century.

1. Great Harpsichord, or Cembalo, with two keyboards. 2. Italian Cembalo with interesting decorations, showing it to have been the property of a monastery.

The Orchestra

The virtuoso pianist first appeared in the Romantic School in the persons of Chopin and Liszt. (See Lesson XVI, Part II.)

To-day the virtuoso on this instrument remains one of the most interesting figures on our concert stage.

ILLUSTRATIONS

64919	*Le Coucou* (*Daquin*)	
64921	*Spinning Song* (*Mendelssohn*)	*Rachmaninoff*
74285	*Prophet Bird* (*Schumann*) *Spring Song* (*Mendelssohn*)	*Rachmaninoff*
64263	*Mazurka* (*Chopin*)	*de Pachmann*
74589	*Caprice Poetic* (*Liszt*)	*de Pachmann*
74588	*Waltz Etude in D Flat* (*Saint-Saëns*)	*Cortot*
74659	*The Fountain* (*Ravel*)	*Cortot*
64935	*Doctor Gradus ad Parnassum* (*Debussy*)	*Cortot*
74535	*Cracovienne Fantastique* (*Paderewski*)	*Rachmaninoff*
		Paderewski

Lesson XXII

Early Instrumental Forms

The folk song is the first and simplest musical pattern, and from the folk dances many different forms were evolved during the classical period of music history. As men became proficient on the various instruments and combined these into groups, so the early simple forms developed into the more intricate and complicated sonata, quartet and symphony.

With the perfection of these forms came a desire for further individual expression, sometimes manifested through the medium of the orchestra, sometimes in the adaptation of the formal vehicle itself.

AFTER THE PAINTING BY ADRIEN MOREAU

A WEDDING IN THE MIDDLE AGES

In the modern school the development of program music has made radical changes, not only in the formal expression, but in instrumentation as well.

The simplest folk form was the two-part form in which the first melody was contrasted with another, called the counter-theme. Certain changes in this form developed into what we now know as the binary, the ternary and the rondo forms, which were all within the realms of folk music. (See Lesson VIII, Part I.)

With the birth of opera and the development of individual instrumental virtuosity came an increased interest in the instrumental forms. In the earliest known opera, "Eurydice" (1600) is a short instrumental interlude known as "Symphonia for three flutes." This is practically only a short connecting phrase between two vocal passages, but it points the way toward the future development.

PAINTING BY TENIERS THE YOUNGER

A FLEMISH KERMESSE

The Venetian opera composers wrote much purely instrumental music, and in addition to the overture (the instrumental prelude) to their operas they elaborated the short entr'actes into what were known as "Opera Symphonies." These were a collection of dances and simple airs which were played during the intermissions between the acts of the opera. In France, where the interest in the dance was particularly strong, these interludes became known as Ballets, and sometimes short, humorous stories were acted in pantomime by the dancers. In Germany the great Thirty Years' War made opera an impossible luxury. But the German town pipers now heard for the first time the dances and folk songs of the various nations and pro-

ceeded to adapt them to their own needs. The first collection of these old dances was undoubtedly made in Germany, for the "allemand," a German contribution, is given the place of first importance. These collections of dances were known as "partitas." When the French later elaborated the form they called their collections "suites." Among the simple dances to be found in the early partitas and suites were:

ALLEMANDE.—An adaptation of the simplest German dance, which is still popular with the peasants in certain portions of southern Germany and Switzerland. It is of a quiet, contented character and consists of two parts, each of which is repeated. As used by the earliest writers of partitas, the allemande retains little of its dance character, becoming a piece of moderate rapidity in 2/4, 3/4 or 3/8 rhythm.

COURANTE.—A dance of either French or Italian origin, the name being derived from "courir," to run. It is of merry, rapid character in 3/2 or 3/4 rhythm.

BOURRÉE.—A cheerful, rapid dance from southern France or Spain in 2/4 or 4/4 rhythm and following the dactylic metre (two short notes preceded by a long one). It is in two parts, each being repeated.

GAVOTTE.—A dance very similar to the Bourrée, but chiefly used for exhibition or theatrical purposes, in 4/4 rhythm and in the regular two-part form.

ANDRÉ ERNEST MODESTE GRÉTRY

SARABANDE.—A Spanish dance of Moorish origin, adapted by the Italians, who changed its original merry measures into a stately, solemn ceremonial dance; usually in 3/4 or 3/2 rhythm.

GIGUE.—This dance takes its name from the musical instrument which originally played it. Although known throughout Europe, the gigue was most popular in England, where it developed into the jig. The gigue consisted of two strains or sections, each of which was repeated. Usually the second part was built from an inversion of the first. The gigue existed in several forms. In France it was known as Loure (also the name of an old instrument); as danced in the Canary Islands it was known as the Canary; and in Italy as Giga. THE TAMBOURIN was another dance taking its name from the musical instrument used to accompany it.

MINUET.—A French dance which has always been a court favorite with all nations. Although popular with the folk, it is essentially the dance of the nobility. The name is derived from the Latin *minutus* (small) and referred to the dainty steps taken by the dancers. The second part was termed "trio," because it was set for three instruments while the minuet itself was played by but two. It is the one dance form which was retained in the symphony when that form supplemented the suite.

PASSEPIED.—Originally a sailor's dance, the passepied was introduced into the ballet at the time of Louis XIV. In its character this dance was similar to a fast minuet. By the contrapuntal composers the passepied was frequently used as the basis for the theme and variations.

Two dances which were most popular with the contrapuntalists were the PASSACAGLIA and the CHACONNE. The first was of Italian or Spanish origin, the name meaning street musicians or "passing music." The Chaconne was slower and more stately than the Passacaglia. It was always in the major, while the Passacaglia was usually in the minor. In the Chaconne the theme was always in the bass: the melody of the Passacaglia might be in any part.

Other dance forms adapted were the Pavan, Galliard, Rigaudon, Sicilian, Musette and Rondo.

The Rondo was a very popular single form and was an outgrowth of the same form in verse. It existed in several patterns. (See Lesson VIII, Part I.)

ILLUSTRATIONS

74672	*Gagliarda—Galliard* (*Galilei*)	*Toscanini Orchestra*
16474	*Amaryllis* (*Ghys*)	*Victor Concert Orchestra*
64198	*Gavotte* (*Grétry*)	*Elman*
	Tambourin (*Gossec*)	*Elman*
64201	*Rigaudon* (*Monsigny*)	*Elman*
18314	*Musette—"Armide"* (*Gluck*)	*Victor Concert Orchestra*
74294	*Scherzo* (*Dittersdorf*)	*Kreisler*
67201	*Rigodon de Dardanus* (*Rameau*)	*Symphony Orchestra of Paris*

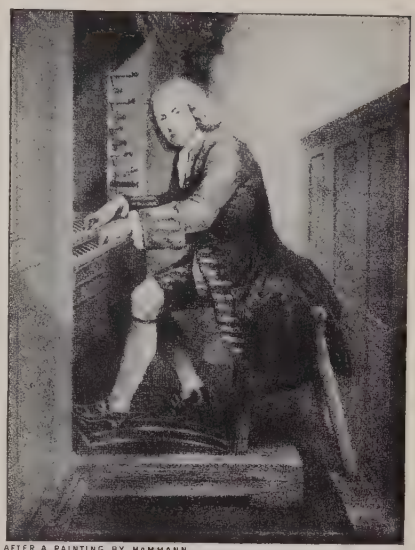
Lesson XXIII

The Instrumental Forms at the Time of Bach

At the time of Bach the orchestra consisted of an almost evenly balanced proportion of reed and stringed instruments. These were still treated in the old method of antiphonal writing.

The most popular solo instruments at this time were the violin,

clavichord, harpsichord and organ. The organ is the largest, the most powerful as well as the most complicated of musical instruments. It is in truth a gigantic orchestra, for each stop represents a perfect orchestral instrument, which is played upon by one master. It is one of the oldest musical instruments, yet one can scarcely realize in the magnificent grand organs of to-day that the original prototype was the simple pipes of Pan. The addition of air and hydraulic pressure followed, and in the fourth century organs on this plan were in general use throughout the Eastern Empire. The keyboard first appeared in the sixth or seventh century; the original keys were several inches wide and a blow from a clenched fist was needed to strike them in order to produce any tone. In the tenth century, organs were used having over four hundred pipes and forty keys, and from that time on the development of this mighty instrument has constantly progressed. The Netherland masters of the Venetian School were the first to appreciate the possibilities of this wonderful instrument. From the time of Willaert to the period of Bach the development of organ playing made mighty strides. It may be said that fully nine-tenths of the modern organ composition rests on the foundation laid by Bach. Although in the past two centuries many great works have been written for the organ, and excellent and brilliant organ virtuosi have arisen, none has excelled Bach in absolute understanding of the instrument. The organ is occasionally used to augment the orchestra. Modern composers employ it to increase the grandiose effect of majesty and strength of the full orchestra.



AFTER A PAINTING BY HAMMANN

BACH AT THE ORGAN

The greatest instrumental forms of Bach's time were:

Fugue.—The most highly developed form of counterpoint, which is the art of combining individual melodies in part writing. The word *fugue* is derived from the Latin *fuga* (flight), and refers to the successive entrances of the different voices at various intervals of

time, in the development of one theme by cumulative interest. *Fugue* was derived from the early contrapuntal form known as *Canon,** in which two or more voices follow one another at set intervals, each voice repeating note for note what the first voice has sung, while each preceding voice goes on with its own melody. The unalterable rules for this form of composition placed many absurd restrictions on the composer. All canonic writing was termed *Fugue* until the eighteenth century, when the definite form of Fugue was laid down by the set rules given by Johann Fux in "Gradus ad Parnassum." It has been said that "Bach created a living form from the skeleton supplied by Fux." It is certain that with Bach and Händel the Fugue became a work full of real musical interest which was unknown in the stilted compositions of their predecessors.

THE TOWN PIPERS AT THE PERIOD OF BACH

As the form stands to-day, it is capable of considerable freedom of treatment. In general a Fugue consists of three parts: the Exposition, the Middle or Modulatory Section, and the Restatement. Take, for example, a Fugue for four voices. The Exposition introduces the thematic material as follows: the main theme, known as the *Subject,* is announced by the first voice in the tonic key. The response, or *Answer,* is then given by the second voice in the dominant (a fifth above or a fourth below). While the answer is being given by the second voice the first continues a melody in counterpoint. When this melody is in "double counterpoint" (so written that it may be played either above the subject or below with satisfactory results) it is known as the *Counter-Subject.* When a counter-subject of this kind is employed it usually appears whenever the subject is heard, though this is not an invariable rule. The third voice now enters, presenting the subject in the tonic, an octave above or below, while the other voices continue in counterpoint. The answer is now given by the fourth voice in the dominant. After the theme, as sub-

* Familiar examples of Canon are "Sumer Is Icumen In" (Record No. 35279), "Three Blind Mice," "Scotland's Burning" and other common school rounds (Record No. 18277).

ject and answer, has appeared once in each voice, the Exposition may end.*

The middle section is for contrast, and is called the Modulatory section. It consists of the restatements of the theme, as subject and answer, or as answer and subject, treated in related keys, and in a new order of voices. These repetitions alternate with musical digressions known as *Episodes,* which furnish variety and new musical interest, and serve to modulate into another key. The Episodes are usually founded upon the material of the *Subject,* or *Counter-Subject,* and call for great originality of treatment.

The most interesting device for quickening interest in the Fugue is the use of the *Stretto* (meaning *to draw together*), in which each voice enters with the answer before the preceding voice has finished with the subject. The *Stretto* usually furnishes the climax in a Fugue, and also marks the return to the original key. Another interesting device frequently employed is the *Pedal-Point,* a sustained bass-note over which the melody proceeds. Often a Pedal-Point on the Dominant immediately precedes the *Stretto.*

The Fugue ends with a *Coda,* which frequently takes the form of a Pedal-Point, but this time on the Tonic instead of the Dominant, leading to a Full Cadence. This Cadence (or stopping-place) is the only one heard in a Fugue. In a Fugue the flow of music is continuous. There is no cadential break such as often occurs between the first and second subjects of a sonata.†

Theme and Variations.—Original variations on a given theme, a popular form for organ or harpsichord.

The Passacaglia, Chaconne and Siciliano were usually employed as the melodic basis of this form.

Fantasia.—Free development of one or more themes; usually follows a prelude and precedes the Fugue in Bach's largest organ forms.

Overture.—The introduction to the opera takes two forms in the seventeenth century—that of France, the "Lully Overture," and that of Italy the "Scarlatti Overture."

The "Lully Overture" consisted of three movements: a slow introduction, followed by a rapid fugal passage, with slow coda ending.

The "Scarlatti Overture" consisted of rapid first part, contrasting slow movement, rapid ending.

* In older Fugues the Exposition was followed by a *Counter-Exposition,* voices which gave the *Subject* now giving the *Answer,* and vice-versa. Nowadays it is sufficient for the first voice to give the Answer to be heard in the Subject. Sometimes even this slight Counter-Exposition is omitted.

† Although this outline of a Fugue is substantially correct, it by no means follows that all Fugues follow this outline *strictly.* There are many modifications of the form, and many varieties of Fugue (such as Double Fugue, for instance) of which space does not permit detailed analysis.

These two forms combined in the early seventeenth century in the:

SONATA.—Generally written for solo instruments; a composition having three movements:

First: follows form of Lully Overture, its general character being rapid.

Second: song form or theme and variations—slow in character.

Third: rondo or jig—rapid in character.

Thus we have three movements, fast, slow, fast, following the

THE WATER MUSIC (HÄNDEL AND GEORGE I)

pattern of the "Scarlatti Overture," while the first movement follows definitely the "Lully Overture."

The French prefaced the partita with an overture (Lully form) and called the collection a suite. This form became very popular throughout the European courts. Sometimes it was played between the acts of the opera, like the earlier Venetian opera symphonies: sometimes it was given as a purely instrumental concert number. It was in this form that Bach wrote his greatest suites.

SERENADE.—A collection of short compositions in the simple song form instead of the dance forms of the partita. These were collected by the paid serenaders of the early seventeenth century. The form later developed in a similar manner to that of the suite. It is often prefaced with an overture and sometimes popular dances, particularly the minuet, are introduced.

THE CONCERTO-GROSSO was an outgrowth of the old Venetian opera symphony. As men became more proficient on individual instruments we find the orchestras being divided between the virtuosi and the accompanists. The old antiphonal choirs were thus retained, but the more difficult passages were allotted to the virtuosi group. In form the concerto-grosso generally followed the sonata, although frequently dances from the suites and airs similar to those employed in the serenades were also introduced. The concerto-grosso is the direct ancestor of the present symphony.*

SYMPHONY.—The term symphony was occasionally employed at Bach's time to designate a composition which was sounded,† or played, in contrast to music which was sung, and which was termed cantata.

ILLUSTRATIONS

35499	*Pastoral Symphony—"The Messiah"* (*Händel*)	*Victor Concert Orchestra*
35669	*D Major Suite—Overture* (*Bach*)	*Victor Concert Orchestra*
35656	*D Major Suite—Air* (*Bach*)	*Victor Concert Orchestra*
	D Major Suite—Gavottes	*Victor Concert Orchestra*
74392	*Canto Amoroso* (*Sammartini*)	*Elman*
76028	*Concerto for Two Violins* (*In D Minor*) (*Bach*) (*Part 1*)	*Kreisler-Zimbalist*
76029	*Concerto for Two Violins* (*Part 2*)	*Kreisler-Zimbalist*
76030	*Concerto for Two Violins* (*Part 3*)	*Kreisler-Zimbalist*

Lesson XXIV

The Sonata Form of Haydn

The next great composer to leave a definite mark on the development of the orchestra was Franz Josef Haydn, who is rightly called "the father of the modern symphony orchestra." Haydn divided the orchestra into the four choirs of to-day, grouping his instruments according to families. He increased the number of strings and retained in the wind choirs those instruments whose voices were the most strikingly characteristic of their class. Through the influence of his pupil, Mozart, who introduced to him the beautiful tone color of the clarinets, Haydn began an appreciative use of the single-reed instruments. But his greatest contribution to modern instrumental music was the evolving from the old Lully overture form the pat-

* The best example of the concerto-grosso is "The Water Music" composed by Händel for George I.

† This name was derived from the Greek σύν-φωνή (syn –together, and phone—sound), and refers to a number of instruments sounded together. The word *sonata* comes from the Latin *sonare*, to sound or play on.

tern known as "Sonata Form," which has been the basis of all instrumental compositions since his time. This form he used in place of the Lully overture as the first movement of all sonatas. It is larger and more elaborate and gives a greater opportunity, not only for the composer to show his technical skill, but also his knowledge of instrumentation.

The old movement, known as the Introduction, was retained. In place of the customary fugue, Haydn introduced an Allegro, which was thus divided:

Statement of Subjects:

First Subject—of bright, gay character, in the regular key.

Second Subject—more subdued and contemplative in character, in related key. (If first subject is announced by the strings, the second subject is usually given by the wood-winds or vice-versa.)

Repetition of Subjects:

Free Fantasia or working out of the subjects, giving the composer an opportunity to show his skill in combining instruments and themes. This is in the key of the second subject.

Recapitulation of Subjects: Return of original subjects as first heard, only both are now given in the regulation key.

Coda or short summing up of subject-matter.

This "Sonata Form" is the pattern for all first movements of sonatas, duets, trios, quartets, etc., for symphonies, concertos and for some overtures. When used as the plan for overtures the repetition of the subjects is omitted.

Haydn's sonata or symphony was composed of four movements, in place of the old form, which had but three. It was thus arranged:

First Movement: "Sonata" form.

Second Movement: Song; Theme and Variations, or "Sonata" form.

Third Movement: Minuet, Trio, Minuet.

Fourth Movement: Rondo; Theme and Variations, or "Sonata" form.

ILLUSTRATIONS

"Surprise Symphony" (Haydn)

35244 *Andante—Vivace* — *Victor Concert Orchestra*
35243 *Andante* — *Victor Concert Orchestra*
35244 *Menuetto* — *Victor Concert Orchestra*
35243 *Allegro di Molto* — *Victor Concert Orchestra*

"Symphony in G Minor" (Mozart)

35482 *Allegro molto* — *Victor Concert Orchestra*
35482 *Andante* — *Victor Concert Orchestra*
35489 *Menuetto* — *Victor Concert Orchestra*
35489 *Allegro assai* — *Victor Concert Orchestra*

Lesson XXV

The Development of the String Quartet

SEVENTEENTH CENTURY CHAMBER MUSIC

During the seventeenth century each nobleman retained in his court a group of players for the entertainment of his guests. These musicians frequently played for the dances, and it was largely through their efforts that many of the suites were arranged.

As the solo instruments improved, the rise of virtuosity inspired many of these musicians to greater efforts and a noticeable change takes place in the personnel of these small orchestras. It soon became evident that three or four virtuoso artists could produce a better ensemble than a larger group of inferior players. The result was an increased interest in the smaller combinations, which were known as chamber orchestras (from the Italian *musica de camera,* or music room). The increasing popularity of this form also reacted on the individual player and encouraged him to greater efficiency.

THE JOACHIM QUARTET

At the time of Haydn these chamber combinations were very popular. Haydn in his group at the Court of Esterhazy chose four players, two for violin, viola and violoncello. Thus the "String Quartet" was established. The compositions written for these instruments were, of course, based upon the sonata pattern of Haydn and followed

the form of the symphony in that they had four movements: *Allegro* (sonata form); *Adagio* or *Andante* (song, theme and variations or sonata form); *Minuet* (dance, trio, minuet); *Finale* (rondo, theme and variations, or sonata form).

Many of the greatest works of musical literature have been written for the string quartet, all great composers from Haydn to Schöenberg have written in this form.

ILLUSTRATIONS

64671	*Allegro—Quartet in E Flat (Dittersdorf)*	*Elman String Quartet*
74579	*Quartet in D Major—Andante (Mozart)*	*Flonzaley Quartet*
17964	*Quartet in C Minor—Menuetto (Beethoven)*	*Victor String Quartet*
	Quartet in F Major—Scherzo (Beethoven)	*Victor String Quartet*
74634	*Allegro Moderato a la Polka (Smetana)*	*Flonzaley Quartet*

Lesson XXVI

Beethoven's Use of Instruments

Mozart and Beethoven both followed the ideas of Haydn, but carried this work much farther than "Papa Haydn" had ever dreamed. As one writer has said, "Beethoven built a palace where Mozart had started a charming garden house on the plans of Haydn." Mozart had the opportunity by his frequent travels through Europe to come into contact with the greatest orchestras of the world, and he assimilated much from these associations. One notices his spontaneous use of instrumentation in his operas as well as his symphonies. His music reflects the spirit of the court, while Haydn's is that of the common people. Mozart introduced the clarinet into the symphony orchestra, although it had been previously used in the operas of the French school.

Beethoven brought the symphony to its state of perfection. He also introduced the spirit of romanticism into music. In his use of the orchestra Beethoven made many innovations. In fact, his contemporaries declared his use of the instruments to be abuses, and vowed that Beethoven was ready for the mad-house.

Beethoven was the first to realize the importance of the tympani or kettle-drums, and he gave them a melodic part in many of his later compositions. His individual work for the double basses is best shown in the Scherzo of the Fifth Symphony and the transitional passage between the Third Movement and the Finale of the Ninth Symphony.

In the development of the string quartet the works of Mozart and Beethoven carry on Haydn's original plan in much the same manner that is observed in the symphonies. Their use of the pianoforte is

BEETHOVEN

W.F.MÄHLER

BEETHOVEN IN HIS THIRTY-EIGHTH YEAR

SCHLOESSER

BEETHOVEN IN HIS STUDY

J. SCHMID

BEETHOVEN LISTENING TO THE SONG OF THE WOODS

far in advance of Haydn's because of the changes which were taking place in the development of that instrument.

ILLUSTRATIONS

35268 *Overture—"Leonore No. 3" (Parts I, II)* (*Beethoven*) *Victor Concert Orchestra*
35269 *Overture—"Leonore No. 3" (Part III)* *Victor Concert Orchestra*
Symphony No. 5 (C Minor, Op. 67) (*Beethoven*)
18124 *Allegro con brio* *Victor Concert Orchestra*
35580 *Andante con moto* *Victor Concert Orchestra*
18278 *Scherzo (Allegro)* *Victor Concert Orchestra*
35637 *Finale (Allegro, presto)* *Victor Concert Orchestra*

Lesson XXVII

The Influence of the Romantic School

The principal thought of the romantic composers was the expression of individuality by means of virtuosity, nationality and program music; therefore, it is but to be expected that the use of the orchestra during this period is of great importance. The romantic composers of Germany were less spectacular in their methods of treatment than those of the French school, where the virtuosity of both Berlioz and Liszt makes itself apparent in their marvelous instrumentation. The German school, however, originated two forms, which, although founded on the classical model of the "sonata," make possible the expression of program music as well. These forms are the concert overture and the symphonic poem.

The *concert overture* is the term applied by Mendelssohn to an overture written in sonata form, which has a definite title and tells a definite story. It was not written as the introduction for any dramatic work, but, as its name implies, was purely a concert composition.* A popular form for the piano introduced by Mendelssohn was the "Song Without Words."

The *symphonic poem* was the name given by Franz Liszt to a composition for symphony orchestra which was programmatic, in that it always had a title and generally was prefaced by a definite story or idea. This form was much longer than the concert overture and different tempi were used. Two main contrasting subjects were employed, but these were of such plasticity that their entire character was frequently altered by the change from one tempo to another.

* Many works of Beethoven and others, which were originally written for dramatic or operatic performances, are now regarded as concert overtures. The drama or opera may have been forgotten while the overture is still popular on concert programs. Among such works would be classed Beethoven's "Leonore Overtures," "Egmont," "Coriolanus"; Schubert's "Rosamunde"; Schumann's "Manfred," etc.

The Orchestra

In the use of the orchestra Schubert employed many beautiful combinations of tone, but nothing which is to-day regarded as startling. Von Weber makes excellent use of natural tone qualities, especially of the wood-winds, while the effect of the French horns in his overture to "Der Freischütz" and "Oberon" is most beautiful. Technically, Mendelssohn understood the orchestra thoroughly and his instrumentation is always exquisite. His most unique uses will be noticeable in the music for "A Midsummer Night's Dream."

Schumann had practically no knowledge of the technical side of the orchestra. It is said that when his first symphony was given the composer, not realizing that trumpets were transposing instruments, had written for his entire orchestra in the same key. Schumann owed much to the friendship and help of Mendelssohn in arranging his orchestral works.

The dazzling strength of Liszt is apparent in many of his beautiful but unusual orchestrations, which no doubt were influenced by both Berlioz and Wagner. His piano compositions require stupendous technique.

Chopin, on the other hand, thought through the medium of the piano, and his piano concertos, the only orchestral works he left, are mediocre and commonplace in the method of instrumentation employed.

The great genius of orchestration in the romantic school is Hector Berlioz, who has left "A Treatise on Instrumentation," which will ever be regarded as the best authority, on the possibilities of the modern orchestra. Strangely enough, Berlioz himself could not play any instrument, save the guitar, and yet no man in the history of music ever used the orchestra with such daring brilliancy as did he. Berlioz may be said to have established modern orchestration; for new treatment, new effects, new combinations of tone, new insight into the characteristics of individual instruments are all distinctive features in his use of the orchestra. If he be "the uncompromising champion of program music," as Schumann once said, he is the virtuoso orchestra composer of the nineteenth century as well.

ILLUSTRATIONS

35241	*Overture—Carnival Romain (Berlioz)*	*Victor Concert Orchestra*
74695	*Rakoczy March (Berlioz)*	*Toscanini and La Scala Orchestra*
35452	*Italian Symphony—Andante con moto and Con moto moderato (Mendelssohn)*	*Victor Concert Orchestra*
74598	*Invitation to the Waltz (Weber)*	*Philadelphia Orchestra*

Lesson XXVIII

The Influence of the Wagner Music Drama

Wagner brought back to the music drama the fundamental principles on which it was originally founded; but in doing so he employed all the resources of modern stage craft and technical musical achievement. Richard Wagner ranks, therefore, not only as the greatest dramatic composer in the history of music, but as the greatest master of orchestration in the annals of the art. From his development of the "leit motif" Wagner discovered the possibilities of carrying this characteristic phrase into the orchestra. As definite motifs depicted definite characters, so by giving these melodic ideas always with the same instrument, Wagner strengthened materially the power of the "leit motif." Thus in "Lohengrin" the strings always accompany the Swan Knight, the trumpets King Henry and the wood-winds the unfortunate Elsa. Wagner felt the orchestra to be capable of portraying dramatic action, either when used as an accompaniment to the voices or as a purely instrumental interlude, and he also believed that the overture should prepare the minds of the audience for the action to follow in the next act. With "Lohengrin," Wagner instituted a custom of giving each act its own prelude and in writing these introductions he departed from the old form of overture and created a tonal atmosphere, which is as important to the subject of the action as is the dramatic situation after the curtain is raised. In his Festival Play-House at Bayreuth, Wagner returned to the old custom of the seventeenth century and seated his immense orchestra beneath the stage, so that its voice was heard but not seen; thus the music surrounds the action on the stage, but never becomes more important than the actual drama.

THE HIDDEN ORCHESTRA OF THE WAGNER THEATRE AT BAYREUTH. SIEGFRIED WAGNER IS CONDUCTING

While Wagner did not radically depart from the old-established rules of orchestration, his grouping and treatment of the instruments was entirely new. His most radical changes were with the brasses. The modern inventions of valves and pistons made possible the use of valve trumpets and horns and the discarding of the ancient ophicleide for the tuba.

When Wagner's music sounds too "brassy" it is because it is badly played. When properly interpreted, Wagner's use of the brass choir is sonorous and always dignified. No one ever so well understood the methods of the use of the percussion instruments. In a word, Richard Wagner is the greatest master of sane orchestration. He brought the modern orchestra to its state of perfection.

ILLUSTRATIONS

74602	*Rienzi Overture—Part I (Wagner)*	*Philadelphia Orchestra*
74603	*Rienzi Overture—Part II (Wagner)*	*Philadelphia Orchestra*
—— *	*Prelude—"Lohengrin"*	
55041	*Träume*	*Herbert's Orchestra*
	Tristan and Isolde	*Herbert's Orchestra*
74736	*Wotan's Farewell and Magic Fire Scene*	*Philadelphia Orchestra*

Lesson XXIX

Modern Instrumental Composers of Germany, France and Italy

All the modern masters of instrumental music have used the orchestra in a much broader and individual manner since the advent of the Wagner music drama. The favorite vehicle of instrumental expression has been the tone poem or symphonic poem, the form originally established by Franz Liszt.

There have been, however, two notable examples in the modern school of composers who have never departed entirely from the classic models. These two men were Johannes Brahms, of Germany, and Cesar Franck, a Belgian, who was always identified with the French school.

Brahms was the strongest disciple of absolute music of the late nineteenth century. He believed that the essence of musical invention was more important than its method of expression, and his works give nothing new as to form or extravagant and unusual types of instrumentation, yet he is rightly regarded as the greatest musician of his period, and his strength and knowledge of the true beauty of all the instruments is felt in every measure of his music.

* In preparation.

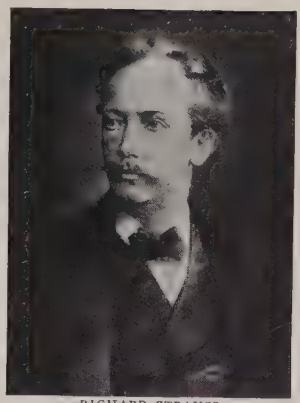
In direct contrast to Brahms is Richard Strauss, of the present German school, who is the strongest living adherent of extreme program music. No one has ever possessed such accurate knowledge of the possibilities of the modern instruments as has Richard Strauss, and he stops at nothing in the beautiful or hideous combinations of tone he may desire to use. All of Strauss' music is programmatic, and if he desires to portray disagreeable thoughts and ideas, he does so quite as gladly as he would portray beauty. If he wishes to turn the orchestra into a flock of sheep, as he does in his tone poem of "Don Quixote," he shatters all traditions by employing mutes for the brasses; if he desires to depict war, as in "Heldenleben," he uses the full orchestra, fortissimo, playing in four different keys. As all his works are in the form of program music, the tone poem being his favorite medium of expression, Strauss secures his best effects by extreme and highly colored instrumentation. His themes are submitted to a kaleidoscopic treatment of tonal combination and his climaxes are achieved by dynamic effects rather than thematic development. In his operas, especially "Salome" and "Electra," he has followed the methods of Wagner regarding the characteristic use of instruments, but all his works show an insatiable craving for hitherto unknown instrumental combinations and effects.

Other great instrumental composers of modern Germany are: Carl Goldmark (1830-1915), Gustave Mahler (1860-1911), Max Reger (1873), and Arnold Schöenberg (1874), who has carried instrumental music to the verge of insanity.

Cesar Franck (1822-1890) is the most important instrumental composer of the late nineteenth century in France. While he was most progressive in his ideas, he never faltered in his artistic ideals and his music was always kept within the bounds of reason. Franck wrote in the classic form of the symphony, as well as in the more modern form of symphonic poem, but there is not a bar of unworthy music in any of his compositions. Although he died before he became truly famous, Franck left a devoted band of followers. Chief among them were: Vincent D'Indy (1851), Ernest Chausson (1855-1899), Alexis Chabrier (1842-1894) and Paul Dukas (1865-). Contemporaneous with Franck were Camille Saint-Saëns (1835) and Jules Massenet (1842-1912), both of whom were identified with the opera school quite as much as with the purely instrumental type of composition.

The most unique genius of modern France was Claude Debussy (1862-1919), whose subtle and evasive method of expression is based on the use of the Greek modes adapted to modern expression. Debussy

uses either the piano or orchestra as a medium for impressionistic painting, and his tonal tints are so blended that form and story are both lost in the wonderful maze of color. One does not stop to consider the individual use of this or that instrument, one hears a sonorous blending of tone, just as one delights in the mingling of color on the canvas of the modern painter of the impressionistic school. One writer has described Debussy as a composer of "fluid music." Although there are imitators of Debussy in all the schools of music, the principal followers of Debussy are Maurice Ravel (1875-), of France, and Cyril Scott (1879-), of England.



RICHARD STRAUSS

The Italian opera composers all use the orchestra with great freedom and many of them have featured instrumental interludes in their operas. The present generation of Italian composers are devoting much attention to the composition of purely orchestral works.

ILLUSTRATIONS

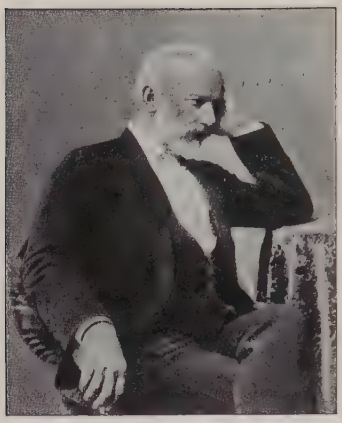
35627	*Rustic Wedding Symphony—Bridal Song* (*Goldmark*)	*Victor Concert Orchestra*
	Rustic Wedding Symphony—In the Garden (*Goldmark*)	*Victor Concert Orchestra*
74722	*Allegretto Symphony No. 3* (*Brahms*)	*Philadelphia Orchestra*
35464	*L'Après-Midi d'un Faune* (*Debussy*)	*Symphony Orchestra of Paris*
*——	*Rouet d'Omphale* (*Saint-Saëns*)	
74621	*Spanish Rhapsody* (*Chabrier*)	*Philadelphia Orchestra*

Lesson XXX

Modern Instrumental Composers of Russia, Bohemia and Scandinavia

Of the modern instrumental composers there is none more interesting than those to be found in the great national schools of Russia, Bohemia and Scandinavia. All of these composers use the orchestra in a striking and individual manner, but those of the Russian group have left more brilliant examples of pure tonal expression than any of the modern masters. Their most striking characteristic seems to be a defiance of all traditional classic methods.

* In preparation.



PETER ILYTSCH TSCHAIKOWSKY

The first great modern Russian composer to win international recognition was Peter Ilytsch Tschaikowsky (1840-1893), who used the orchestra in a most dazzling and brilliant manner. The principal characteristic of Tschaikowsky's type of composition is to be noted in its excessive sadness or excessive gaiety. Therefore, his use of the orchestra either brings forward the darkest or the most startling of the tone colors on the orchestral palette.

Although older in years than Tschaikowsy, Rimsky-Korsakow (1844-1919) seems to be of a younger group of composers. His nationalism is less flamboyant than Tschaikowsky's, but his use of the orchestra is both startling and brilliant, although never bizarre. His pupil, Alexandre Glazounow (1865-1921), is considered the most important of the present-day group. Although known as a pianist of international reputation, Sergei Rachmaninoff (1873) is regarded as one of the greatest instrumental composers of the day. Extreme in their methods of composition are Stravinisky (1882) and Sergei Prokieff, whose extravagant use of the orchestra has dazzled the musical world of to-day.

The founder of the Bohemian school, Friedrich Smetana (1824-1884), was a pupil of Liszt; therefore, it is but natural that he should have employed the models of his master, and Smetana's greatest orchestral works are all in the form of the symphonic poem. He always used folk music and legend to carry out his program.

MAURICE RAVEL

The greatest master of the Bohemian school was Antonin Dvořák, who has written in all types of musical forms and with rare knowledge of the possibilities of the instruments.

In the Scandinavian school, the best-known master was Edvard Grieg (1843-1907), who wrote both absolute and program music, basing many of his compositions on the folk music of his native Norway.

The most unique genius from the North is Jan Sibelius (1865) from far-away Finland. He is an uncompromising nationalist and uses the legends of his land for his inspiration as to program, and the strange, plaintive type of the Finnish folk song for his idiom.

ILLUSTRATIONS

74593	*Scheherazade—Festival at Bagdad* (*Rimsky-Korsakow*)	*Philadelphia Orchestra*
74691	*The Young Prince and the Young Princess* (*Rimsky-Korsakow*)	*Philadelphia Orchestra*
74631	*Largo from "New World" Symphony* (*Dvořák*)	*Philadelphia Orchestra*
*——	*The Moldau* (*Smetana*)	
*——	*Andante—"Pathetic Symphony"* (*Tschaikowsky*)	
45053	*Casse Noisette Suite* (*Tschaikowsky*)	*Herbert's Orchestra*
35437	*Valse Triste* (*Sibelius*)	*Victor Concert Orchestra*
55105	*Marche Slave* (*Tschaikowsky*)	*Herbert's Orchestra*

* In preparation.

PART IV

The Opera and Oratorio

Preface

The first music drama was produced in Florence at the end of the Renaissance. In that early work, "Euridice," are to be found all of those principles which Gluck, Beethoven and Wagner each strove to give to the world, and which have become, as Wagner prophesied they would become, the music of the future. In their attempt to give to the world a Greek drama in its original setting, the Florentine scholars of 1600 established this definite form, that music, drama and interpretation should be of equal importance. Many changes came to their original form before it was perfected by Wagner, who added all that modern science of musical expression could give.

The development of oratorio will be studied in relation to the opera.

As these lessons are arranged to show only the historical development of the opera, students should be provided with "The Victrola Book of the Opera," which gives a complete version of the stories of all the standard operas.

I. The Form of Opera and Oratorio.
II. The Beginnings of Opera.
III. Oratorio to Händel.
IV. Early Eighteenth Century Opera.
V. The Reforms of Gluck.
VI. The Operas of Mozart.
VII. Opera at the Close of the Classical Period.
VIII. German Romantic Opera.
IX. Oratorio from Händel to Mendelssohn.
X. French Grand Opera: (I) Bellini and Donizetti.
XI. French Grand Opera: (II) Meyerbeer.
XII. The Early Wagner.
XIII. The Ring of the Nibelungs.
XIV. The Late Wagner.
XV. The Rise of National Opera.

XVI. Light Opera in Nineteenth Century.
XVII. The Early Verdi.
XVIII. The Late Verdi.
XIX. Opera in Italy since Verdi.
XX. Puccini.
XXI. Leoncavallo and Mascagni.
XXII. Modern Opera in Italy.
XXIII. Gounod.
XXIV. Opéra Comique.
XXV. Bizet.
XXVI. Massenet.
XXVII. Modern Opera in France.
XXVIII. Modern Opera in Germany.
XXIX. Modern Oratorio.
XXX. Opera in America.

Lesson I

The Form of Opera and Oratorio

The opera, the largest musical form, is a drama, set to music, for solo voices, choruses and orchestra. Its component parts are:

Libretto.—The versified story of the play.

Score.—The orchestral setting, which includes overture, entr'-acte, choruses, concerted music and solos.

Overture.—The orchestral introduction to the opera. The Wagner music drama gave each act its own introduction, which is called the prelude.

Entr'acte.—The musical interlude between the acts, sometimes called Intermezzo.

Chorus.—Either in parts, or in unison.

Concerted Music.—The duet, trio, quartet, quintet, sextet, etc.

Solo:—

Recitative.—A tonal declamation or imitation of dramatic speech, or

Aria.—A song, either in two or three period form, with orchestral accompaniment.

The oratorio is in form practically the same as the opera, although the method of treatment is very different. In opera, action must be preëminent; in oratorio, contemplation is the dominant idea. The oratorio is always set to religious or sacred words and is usually presented as a concert number without scenery, costume or action. At the

time of Händel, oratorios were frequently presented with costumes and scenery. In England, Biblical subjects were not permitted on the stage until 1914; therefore many operas based on religious themes are given there in oratorio form. "Samson and Delilah," by Saint-Saëns, is an excellent example. In oratorio the libretto is called the text, but the musical forms of recitative, aria, duet, trio, etc., are practically the same as those employed in opera. An elaborate chorus takes the place of the operatic finale. In all oratorios the chorus assumes greater importance than the individual singer. The solos are usually divided between soprano, contralto, tenor and bass that the quartet may be a feature of ensemble numbers. Dignity and grandeur are the distinctive qualities of the oratorio.

ILLUSTRATIONS

88113	*Un bel di vedremo (Some Day He Will Come) ("Madame Butterfly") (Puccini)*	*Farrar*
88613	*He Shall Feed His Flock ("Messiah") (Händel)*	*Homer*
74088	*If With All Your Hearts ("Elijah") (Mendelssohn)*	*Williams*
88327	*Toreador Song ("Carmen") (Bizet)*	*Amato*
35678	*Hallelujah Chorus ("Messiah") (Händel)*	*Victor Oratorio Chorus*

CHORUSES

Over the Summer Sea (La donna è mobile, "Rigoletto") (Verdi)
Soldiers' Chorus. "Faust" (Gounod)
And the Glory of the Lord ("Messiah") (Händel)
How Lovely Are the Messengers ("St. Paul") (Mendelssohn)

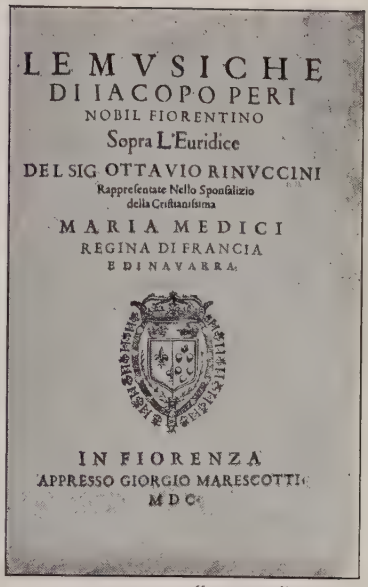
Lesson II

The Beginnings of Opera

In the study of mediæval music it was found that musical accompaniment was used in all the old mystery and miracle plays and by the troubadours as a setting for their pastoral operas, of which "Robin and Marion," by Adam de la Halle, is the most famous example. But the form of the opera, which has developed into the music drama of the modern day, was born in Florence at the end of the Renaissance through the efforts of a band of Florentine nobles who were known as the "Camerata." Their first work, called "Dafne," by Peri and Rinuccini,* appeared in 1597, but as this work was lost, the first opera is in reality, "Euridice," which was written by the same

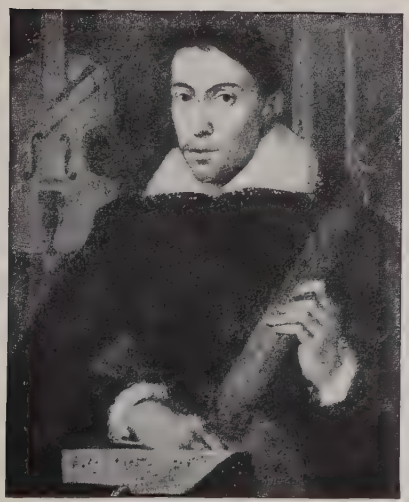
* Caccini also contributed several musical numbers to this work, and in the same year set the entire libretto to a score of his own.

authors for the marriage of Henry IV and Maria de Medici in 1600. The fundamental principle on which the first opera was founded, was that music, drama, and interpretation were of equal importance. With the birth of opera, music was no longer confined to the contrapuntal polyphony of the church school, and this accounts for the immediate popularity of the new form. By the end of the seventeenth century many opera houses were established throughout Italy and France. In Germany the centers of operatic activities were Vienna and Hamburg,* but on account of the Thirty Years' War, there was little or no development of opera in Germany.


LE MVSICHE
DI IACOPO PERI
NOBIL FIORENTINO
Sopra L'Euridice
DEL SIG OTTAVIO RINVCCINI
Rappresentate Nello Sponsalizio
della Cristianissima
MARIA MEDICI
REGINA DI FRANCIA
E DI NAVARRA.
IN FIORENZA
APPRESSO GIORGIO MARESCOTTI.
M D C.

TITLE PAGE, "EURIDICE"

In Italy, the three cities where definite music schools had been established in the previous century, each made contributions to the form of opera; thus Rome perfected the choruses (here the oratorio was born), while Naples developed *bel canto,* or the art of song; and Venice brought the instrumental side of the opera to its great development.



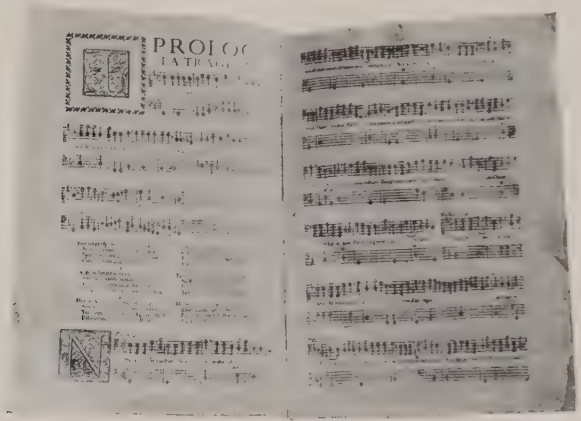
CLAUDIO MONTEVERDE

The most important school was that of Venice, where the first genius of opera appeared in Claudio Monteverde (1567-1643). Monteverde in his first opera "Orfeo" (1607) wrote the first duet (hitherto each voice sang alone). In 1624 he introduced the violins into his orchestra of "Tancred," using

* One of the earliest opera houses in Germany was that built in Bayreuth, the little town later made famous by the erection of the Wagner Festival Playhouse.

the tremolo to describe the agitation during the duel scene, and the pizzicati to depict the sword thrusts.

His pupil, Francesco Cavalli (1600-1676) perfected Monteverde's style. He grouped several voices in duets, trios and quartets, the chorus becoming of secondary importance. Cavalli also introduced into opera the comic element. Contemporaneous with Cavalli was Giacomo Carissimi (1604-1674), of Rome, who excelled in oratorio, and in the massing of choral effects. His pupil, Marc Antonio Cesti (1620-1669), brought into the Venetian School, the style of Carissimi's oratorio. But the public now demanded their amusement, as in the time of Cavalli, so Cesti divided the opera into two classes: the opera seria and the opera buffa.*



FIRST PAGE, "EURIDICE"

Opera seria was elaborately staged, many different scenes being employed. Singers were given every opportunity for vocal display, regardless of the dramatic effect. Great choruses were used but without dramatic reason. The orchestra became but an accompaniment; and absurd dramatic situations were the result.

Opera buffa was of a light farcical character. It retained more of the dramatic effect, but became frequently vulgar and common. The dialogue was carried on by means of recitative, which was relieved by the introduction of airs, duets and choruses. In Naples, that form of opera became popular, which gave a greater chance to the singers for the display of vocal technique.

In these operas there were always six characters; three of each sex, all lovers. Three acts were given, each terminating in an aria. The same character could not have two airs in succession, and no air was followed by another of the same class. The principal airs were

* Opera buffa should be distinguished from opéra comique, a later form of French opera in which the dialogue is spoken. In opéra comique the action is not necessarily comic, as may be seen in examples such as "Les Deux Journées," "Carmen," etc. Rossini's "Barber of Seville" is an example of opera buffa.

used to conclude the first and second acts. The second and third acts each contained at least one duet for hero and heroine, but no trios and concerted numbers were to be found, except in opera buffa.

Alessandro Stradella (1645-1681) employed the methods of Carissimi in all his works; but the great importance of the Neapolitan School, was due to the efforts of Alessando Scarlatti (1659-1725), who is the connecting link between the severe contrapuntal school, and the free school of bel canto. With Scarlatti, melody becomes more fluent and graceful, and arias take the definite form of recitative and aria, the recitative being given with orchestral accompaniment. Scarlatti also used the form of the overture, but inverted the form of Lully, of France. (See Lesson XXIII, Part III.)

HENRY PURCELL

In England the influence of the opera made itself felt first in the music for the masques which were written by William and Henry Lawes, Pelham Humphrey, and others. Many of these men studied under Lully, of France—and to the French School is due also the form employed by Henry Purcell (1658-1695), the greatest of the early English opera writers. Purcell stood alone as a composer of English opera, for with the advent of George Frederic Händel (1685-1759), Italian opera took the position of supreme importance in England, as well as in France.

ILLUSTRATIONS

74672	*Gagliarda* (*Galilei*)	*Toscanini Orchestra*
55051	*Funeste piaggie* (*"Euridice"*) (*Peri*)	*Werrenrath*
45069	*Non piango e non sospiro* (*"Euridice"*) (*Caccini*) *Intorno all' idol mio* (*Cesti*)	*Werrenrath* *Marsh*
45083	*Tu se' morta* (*"Orfeo"*) (*Monteverde*)	*Werrenrath*
88599	*Pietà, Signore* (*Stradella*)	*Caruso*
17718	(*a*) *O cessate di piagarmi* (*Scarlatti*) (*b*) *Ecco purch'a voi ritorno* (*"Orfeo"*) (*Monteverde*) (*c*) *Caro mio ben* (*Giordani*)	*Werrenrath* *Werrenrath* *Werrenrath*
35549	*From the Heavens Now I Fly* (2) *Sabrina Fair* — *Dixon and Mixed Quartet* *Sweet Echo* (2) *By the Rushy Fringed Bank* (3) *Back, Shepherds, Back!* — *Kline and Dixon*	
45092	*I Attempt from Love's Sickness to Fly* (*Henry Purcell*)	*Werrenrath*

Lesson III

The Oratorio to Händel

Oratorio was born in Rome at the end of the sixteenth century. In the church of St. Maria Vallicelli, St. Philip Neri founded the "Society of Oratorians." (See Lesson VII, Part II.) The first work to be definitely termed Oratorio has the title "The Representation of the Soul and the Body." Its composer, Emilio del Cavalieri, died before its presentation in 1600 (the year "Eurydice" was given to the world), but he left explicit directions as to the production of his work, which show that his principles were identical with those of the Camerata of Florence.

The first great master of oratorio was Giacomo Carissimi (1604-1684), of the Roman school. He left more than fifteen oratorios and many masses and other sacred works. Before the time of Carissimi the only difference between opera and oratorio lay in the fact that opera was secular, while oratorio was religious in text. Both were given with scenery and costumes, and as there was not much dramatic action in the opera, there was little or no difference in the two forms. Carissimi put aside the idea of theatrical presentation and introduced into oratorio besides the actual characters, the "Narrator," who set forth the dramatic happenings in his recitations. Carissimi's oratorios were always short, and adhered to actual Biblical history, for he never used his works to glorify any Church saint, as other composers had done. Carissimi also developed the cantata, a shorter dramatic form, for the employment of vocal recitatives and arias, and wrote both secular and religious cantatas. Carissimi stands with Monteverde as the most important genius in Italy in the seventeenth century.

In Germany the oratorio became the vocal form of the day, as the expense of opera production made the music drama an impossibility. It is but natural that the oratorio in Germany should be divided between the music used in the Roman Catholic Church and that employed by the Lutherans. The master who must be remembered as the dominating figure of this period is Heinrich Schütz (1585-1672), who, although trained in Italy, was essentially German in his art. Schütz paved the way in church music for the advent of the great Bach. In his oratorios he used a form far removed from the opera, which is more suitable for religious concerts, and for use in church. Schütz, like Carissimi, employed the "Narrator" as an important personage in his works. Schütz also used chorales, as if they

were the voice of the audience. He developed the form known as "Passion Music," that is, the musical setting of the narratives of the Gospels regarding the Passion of Christ.*

In France there was very little interest in oratorio, the masses of the French Catholic Church being the favorite forms of religious expression in music.

In England, the Italian oratorio form was introduced by Händel, who established the popularity of the work by decreeing it to be a concert form not confined to the church service. Between the operas and oratorios of Händel there is little dramatic difference. The chief musical difference lies in the marvelous choruses which Händel employed in his oratorios, and which give the best idea of his great contrapuntal skill. His joining of the recitative and aria resulted in a type for English oratorio, which has caused Händel's works in this form to live although his operas have become obsolete. When the "Messiah," Händel's greatest oratorio, was produced, at a concert in Dublin, the ladies were requested to come without their hoops and the gentlemen without their swords, that there might be more room in the hall. This gives an idea of Händel's popularity, but it also points a marked contrast between the oratorios of Händel and those of Bach, whose works all bear the inscription, "To the Glory of God Alone," and were in reality written only for the Church service, and never for the concert hall.

GEORGE FREDERIC HÄNDEL

In Bach's day the organist, who was also the choir director, was obliged to write new music for each church service, so there exist a great number of truly religious works by Bach. These are in the form of Passion Music. Bach wrote four settings, taken from the four Apostles; Church Oratorios, of which "The Christmas Oratorio" is the most famous; and Church Cantatas, which were sung between the parts of the service.

* Schütz is also said to have written a "Singspiel" on the original libretto of "Dafne," but as this was lost, it is of little or no significance in later operatic development.

ILLUSTRATIONS

18173	*Opening Chorus—Recitative—The Seven Last Words of Christ* (*Heinrich Schütz*)	*Victor Oratorio Chorus*
17703	*Vittoria, Mio Core!* (*Carissimi*)	*Werrenrath*
	Come Raggio di Sol (*Caldara*)	*Werrenrath*
88613	*He Shall Feed His Flock* ("*Messiah*") (*Händel*)	*Homer*
88575	*My Heart Ever Faithful* (*Bach*)	*Homer*
35499	(*a*) *And the Glory of the Lord* ("*Messiah*")	*Victor Chorus*
	(*b*) *Pastoral Symphony* ("*Messiah*")	*Victor Concert Orchestra*
	(*c*) *Glory to God* ("*Messiah*")	*Victor Chorus*

CHORUSES

And the Glory of the Lord, "Messiah" (Händel)
Hallelujah Chorus, "Messiah" (Händel)

Lesson IV

Early Eighteenth Century Opera

From the time of Alessandro Scarlatti, whose works were the first of the bel canto school, the Neapolitan opera was entirely influenced by vocal virtuosity. The followers of Scarlatti were: Nicolo Porpora (1686-1766), who was particularly noted as a voice teacher, although he was the writer of forty-six operas; Francesco Durante (1684-1755), who had many illustrious pupils, including Nicolo Logroscino (1700-1763), the inventor of "Concerted Finale." This was further developed by Nicolo Piccini (1728-1800), the leader of the Italian opera during the period of Gluck in Paris.

In Venice, interest centered in opera buffa, although opera seria was still popular.

It is interesting to note that much greater care was taken in the development of instrumental forms in the opera buffa than in the opera seria. The overture to the opera buffa was a collection of the most pleasing airs from the opera. It was not modeled on either the Lully or Scarlatti pattern (see Lesson XXIII, Part III), but became what is known as the "Italian Potpourri Overture." Great interest was taken in the entr'actes and dances; this led to the establishment of the ballet.

Prominent in the opera buffa school are:

Naples—Giovanni Pergolesi (1710-1736). He wrote an epoch-making work, "La Serva Padrona" ("The Maid as Mistress"); also a "Stabat Mater," which stands alone in the church compositions of this period.

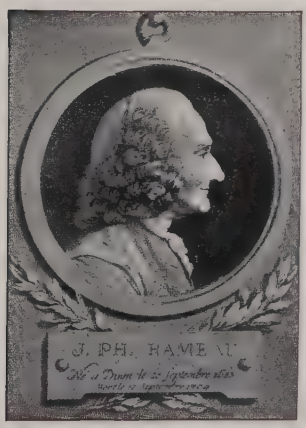
Naples—Niccolo Jomelli (1714-1774), called the "Italian Gluck," composer of many Neapolitan operas and sacred compositions.

Venice—Baldassare Galuppi (1706-1785), called "Father of Opera Buffa," a distinguished player and composer for the harpsichord and organ.

The greatest exponent of the opera seria at this period was Giovanni Bononcini (1660-1750), who was the rival of Händel for operatic favor.

JEAN BAPTISTE LULLY

George Frederic Händel (1685-1759) was the first great German composer to become identified with the Italian opera school. Händel's early operas were written for Hamburg, but in 1706 he went to Italy and there became imbued with the style of the Italian school. Most of Händel's greatest works in the form of opera were written for the English public, as he made his home in England from 1710 until his death, 1753. Händel wrote forty-two operas, but, in spite of their many beauties, they have long since been banished from the stage. Händel was a genius, who was content to employ existing forms, which he frequently brought to perfection, but he never advanced any form of musical art, except the oratorio. Opera in his day consisted of a string of recitatives and arias, with an occasional duet or a chorus, to bring down the curtain at the end of each act. While Händel's genius infused rare beauty in many of his arias, there was little opportunity for the growth of true dramatic expression.



JEAN PHILIPPE RAMEAU

The first French opera was produced in 1659, and was the work of Pietro Perrin (1620-1675), but no definite school of opera was established in France until the advent of Giovanni Lully (1633-1687). Lully was an Italian, who went to Paris in the suite of the Duke of Guise, and he held for many years the exclusive right to produce opera in France. Most of the Lully works were musical settings for the plays of Molière. In these he attempted to follow the text and

adapted the music to the words, but employed no airs, duets, or adornments to aid him in his musical delineation. Lully enlarged the overture into the form known as "Lully Overture." (See Lesson XXIII, Part III.)

Jean Philippe Rameau (1683-1764) carried on Lully's traditions, but as he had a much greater knowledge of the technical side of his art, he gave a richer and more original method of treatment to the orchestra, introducing new and original effects. But Rameau's great importance lies in the influence which his music exerted over Christoph Willibald Gluck.

ILLUSTRATIONS

64932	*Nina* (*Pergolesi*)	*Kindler*
55051	*Stizzoso, mio stizzoso* ("*La Serva Padrona*") (*Pergolesi*)	*Marsh*
88068	*Sweet Bird* ("*Il Pensieroso*") (*Händel*)	*Melba*
18123	*Haste Thee Nymph* ("*L' Allegro*")	*Dixon-Lyric Quartet*
	Come and Trip It ("*L' Allegro*")	*Dixon-Lyric Quartet*
35623	*Let Me Wander Not Unseen* ("*L' Allegro*")	*Green*
	Hide Me From Day's Garish Eye ("*Il Pensieroso*")	*Green*
74504	*Come, Beloved, from "Atalanta"* (*Händel*)	*Gluck*
88617	*Largo* ("*Xerxes*") (*Händel*)	*Caruso*

Lesson V

The Reforms of Gluck

CHRISTOPH WILLIBALD GLUCK

Christoph Willibald Gluck (1714-1787) was the first great reformer of the music drama.

Gluck was born in Austria, near Vienna, but his first study of operatic forms was in Italy. After the production of several conventional Italian operas had brought him considerable fame, he made his way to England, where Händel was then at the zenith of his power. But realizing the need for further study, and feeling dissatisfied with existing opera conditions, Gluck visited Paris, and was much impressed with the works of Rameau. Returning to Vienna, he once more pursued his serious studies with

the constant thought in mind that a closer relationship of music and drama must be re-established. In 1764 "Orfeo," in which he worked out many of his theories, was produced. It was not, however, until 1767, when "Alceste" was given to the world, that the principles of the music drama were boldly proclaimed. In the preface to his "Alceste" Gluck avows these principles as being the fundamental ideas on which the music drama was originally built, and declares them to be the foundation for all opera to come.

"When I undertook to compose the music for 'Alceste,' my intention was to rid it of all those abuses, which, introduced either through the mistaken vanity of singers, or the over-indulgence of composers, have so long disfigured Italian opera, and turned the finest and most pompous spectacle into the most ridiculous and tedious. I wished to reduce music to its true function, which is to second poetry in expressing the emotions and situations of the play, without interrupting the action nor chilling it with the useless and superfluous ornaments. I accordingly, have wished neither to stop an actor where the dialogue is at its warmest, in order to let the orchestra play a tedious ritornello, nor to hold him back on a favorite vowel, in the middle of the word, that he may either show off the agility of his fine voice in a long roulade, or wait for the orchestra to give him time to take breath for a cadenza. I have deemed that the overture ought to apprize the spectator of the action to be represented, and, so to speak, constitute itself the argument; that the co-operation of the instruments should be determined proportionately to the interest and passion of a scene, and that no sharp contrast between air and recitative should be left in the dialogue, so as not to stunt the period out of all reason, nor inappropriately interrupt the vigor and warmth of the action. I have believed, furthermore, that my greatest efforts should be reduced to seeking for a beautiful simplicity, and have avoided making a display of difficulties, to the prejudice of clearness; the discovery of a novelty has not seemed admirable in my eyes, except in so far as it was naturally suggested by the situation, or helpful to the expression: and *there is no rule of form which I have not thought best willingly to sacrifice the effect.* These are my principles."

In 1773 Gluck went to Paris at the invitation of Marie Antoinette, who had been previously his pupil in Vienna. Here in 1774 "Iphigenie en Aulide" was given to the world. From that time dates one of the most interesting musical battles which the world has ever witnessed. Gluck declaring for "simplicity and truth" in opera, was opposed by the Italian Piccini, who clung to the old dramatic absurdities of the past generation. In "Armide," 1777, and "Iphigenie en

Tauride," 1779, Gluck vanquished his opponent. Many of Gluck's theories were not new, for most of the abuses which he aimed to correct had been recognized by others. But he was the first to strike a decisive blow for the freedom of the music drama. Although all his works were in a sense restricted by the classic reserve in expression, which was fitting for the setting of classic subject matter, still one cannot fail to detect an emotional freedom, which was far in advance of Gluck's period.

ILLUSTRATIONS

18314	*Musette* ("*Armide*")	*Victor Concert Orchestra*
74618	*Gavotte*	*Novaes*
88285	*Che farò senza Euridice* (*I Have Lost my Euridice*) ("*Orfeo*")* (*Gluck*)	*Homer*
74567	*Ballet Music* ("*Orpheus*")	*Philadelphia Orchestra*

CHORUSES

Lift Up Your Heads (Gluck) See, What Grace (Gluck)
The Broken Ring (Gluck)

Lesson VI

The Operas of Mozart

WOLFGANG AMADEUS MOZART

The interesting experiences of the youthful prodigy of music, Wolfgang Amadeus Mozart (1756-1791), in the domain of purely instrumental music, were considered in Lesson XII, Part II. His operas will now be studied.

It must be remembered that Mozart was influenced by the Italian opera of the day, which he heard at the courts of Salzburg and Vienna. It was not until his visit to Paris in 1778 that he became acquainted with the reforms of Gluck, and learned to know the true possibilities of the music drama. Mozart's early operas before this period are rarely given, his first great work after his return to Germany being "Idomeneo," which was produced in 1781. This opera was modeled after a French work on the same subject, but the music is, for the most part, purely Italian

* Gluck was very partial to the contralto voice. Note that it is here used to portray the character of a man, Orpheus.

in form. There is one important point in this work, however, which must be noted. For the first time the chorus becomes a part of the action on the stage, and is no longer retained as a passive spectator to the scene. The orchestration of "Idomeneo" is superior to any previously found in opera.

Mozart's next opera, "Die Entführung aus dem Serail" ("The Elopement from the Serail") was produced in 1782, and followed the old German form of his early works. With his famous work, "Le Nozze di Figaro" ("The Marriage of Figaro") (1786), Mozart shows his rarest dramatic genius, for this charming comedy adapts itself wonderfully to the form of opera buffa which the composer chose as the medium of expression.

In his next work, "Don Giovanni" (French "Don Juan"), which was produced in Prague in 1787, we find that the extremely complicated libretto has been so wonderfully adapted by Mozart that "Don Giovanni" will ever be regarded as one of the few immortal musical works in the old form of opera.

Of "Così fan Tutti" (1790) and "La Clemenza di Tito" (1791) little need be said, both were hurriedly written and do not show the strength of Mozart's genius as do the works which have been mentioned.

Mozart's last opera, "Die Zauberflöte" ("The Magic Flute"), was produced a month later than "Clemenza di Tito," but was really written previously. Mozart attempted to defend the dramatic absurdities and impossibilities of "The Magic Flute," by giving the world to understand that it was full of allegorical significance in the struggle and triumph of Free Masonry. While this is not easy to credit, and the dramatic inanities of "The Magic Flute" still must be acknowledged, the fact remains that Mozart never gave any greater example of his consummate dramatic gift than in the music written for this work. As Jahn so aptly expresses it, "If in his Italian operas Mozart assimilated the traditions of a long period of development and in some sense put the finishing stroke to it, with 'Die Zauberflöte' he treads on the threshold of the future and unlocks for his countrymen the sacred treasure of national art."

ILLUSTRATIONS

88067	*Voi che sapete* ("*The Marriage of Figaro*")	*Melba*
88194	*Deh vieni all finestra* (*Open Thy Window*) ("*Don Giovanni*")	*Scotti*
89015	*Duet—Là ci darem la mano* ("*Don Giovanni*")	*Farrar-Scotti*
88026	*Batti, Batti, O Bel Masetto* ("*Don Giovanni*") (*Mozart*)	*Sembrich*
85042	*Invocation* ("*The Magic Flute*")	*Plançon*

CHORUSES

I Am a Fowler, "Magic Flute" (Mozart)
The Blacksmith, "Marriage of Figaro" (Mozart)
Who Treads the Path of Duty (Mozart)

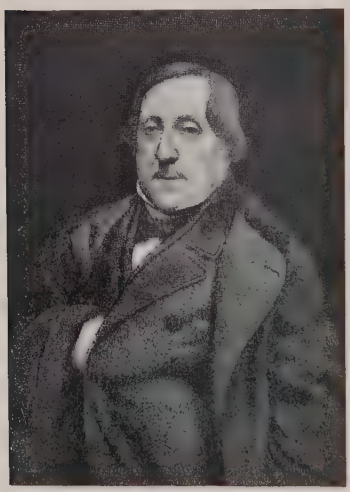
Lesson VII

Opera at the Close of the Classical Period

The Gluck traditions required that all grand operas should be written in five acts, with ballets in the second and fourth, and concerted numbers at certain definite places. Only a great genius could show his own individuality while employing such an arbitrary form.

There are but two composers who are worthy of mention as direct followers of Gluck: Antonio Salieri (1750-1825), who lived in Vienna during the French Revolution and was the teacher of both Beethoven and Schubert; and Étienne Henri Méhul (1763-1817), whose greatest works were Biblical operas, which were original and effective.

The greatest genius of this period was Luigi Cherubini* (1760-1842), who, although a Florentine, was identified with the French school. He was the first director of the Paris Conservatoire; and during his long life there he saw not only the close of the classic school, the rise and development of the romantic school, but also the dawn of the modern era. In all his works the extreme formality of Cherubini's style overbalances the beauty of melody.



GIOACHINO ANTONIO ROSSINI

Closely identified with the Paris school was another Italian, Gasparo Spontini (1774-1851) whose "La Vestale" (1807) and "Ferdinand Cortez" (1809) exerted a great influence on both Meyerbeer and the early Wagner.

The most popular opera composer of the day was Gioachino Rossini (1792-1868), who established his reputation as a composer of opera seria when he wrote "Tancredi" in 1813. (This was the year Wagner and Verdi were born.) Two years later, he became known as the composer of the most popular opera buffa of the day, "The Barber of Seville." This work is still regarded as Rossini's greatest musical gift to the world, although "William Tell" (1829) should be ranked

* Review the development of opera and make a strong point of the influence of the Italian School on that of France. Remind the class of the Romantic Period as studied in Lesson XVI, Part II, and the political and artistic reasons for the importance of Paris at this time.

as Rossini's best effort in the style of the grand opera. This work is the most serious of any of Rossini's operas, and is a very remarkable musical setting of Schiller's historic tragedy. "William Tell" was written for the Paris grand opera, and one might say was the first work of that school, which exerted such a great influence up to the time of Wagner. Rossini's particular characteristic was his love of vocal display, in the old coloratura singing, and we find him openly practising all the abuses against which Gluck had rebelled. Even his recitatives were full of trills, roulades, and vocal embellishments, and although he withdrew from the singers their absurd right to improvise a cadence during the singing of an aria, he amply compensated them by the florid cadenzas he himself provided.

In considering Beethoven (1770-1827) in relation to the development of the music drama, it must be remembered that Beethoven lived at a period when superficial display, especially as manifested at the Court of Vienna, brought little or no realization of the true artistic worth of any art. It was easier for Beethoven's true greatness to stand revealed in the purely instrumental forms, for there was practically no standard for comparison, while in opera, the Viennese public had become familiar with the saccharine sweetness of the Italian school, and refused to accept any dramatic work which did not consider the singer of greater importance than the music or the story.

Beethoven made but one attempt at dramatic composition, choosing for his subject an old Spanish tale, which had been popular in France, and which was known as "Leonore."* This work appeared first in Vienna in 1805 during the French occupation. It was hardly an auspicious time for the presentation of a work in which "simplicity and truth" were once more acknowledged as "the sole principles of art." "Leonore" was a failure and was withdrawn after but three performances. The following year the work was rewritten with a new overture and presented twice. In 1814, Beethoven again rewrote the work and under the title of "Fidelio" it was received with moderate success. "Fidelio" was the second opera after "Magic Flute" to be written in the form of the "Singspiel," that is, with spoken dialogue. It is in the music alone that "Fidelio" is great, for the libretto is weak; therefore the opera is not a perfect type of music drama, as no unity between music and poetry exists. The true dramatic greatness of "Fidelio" is felt in the second overture written for the work, which is known as "Leonore No. 3."

* Beethoven wrote three "Leonore" overtures and one "Fidelio" overture. The greatest is the "Leonore No. 3," which was written for the second performance of the opera in 1806.

ILLUSTRATIONS

35268 35269	*Overture, "Leonore" No. 3* (*Beethoven*)	*Victor Concert Orchestra*
55075	*Guide Thou My Steps* (*"Les Deux Journées"*) (*Cherubini*)	*Werrenrath*
88097	*Una voce poco fa* (*"Barber of Seville"*) (*Rossini*)	*Sembrich*
88391	*Largo al factotum* (*"Barber of Seville"*) (*Rossini*)	*Ruffo*
35576	*Chorus of Prisoners* (*"Fidelio"*) (*Beethoven*)	*Victor Male Chorus*

CHORUSES

The Gypsies' Song (Beethoven)
Serenade from "Fidelio"
Morning Hymn (Beethoven)
The Heavens Resound (Beethoven)
Inflammatus, "Stabat Mater" (Rossini)
Hark, Hear the Drums Beat, "The Barber of Seville" (Rossini)
Swiss Battle Song, "William Tell" (Rossini)

Lesson VIII

German Romantic Opera

The true founder of the German romantic opera was Carl Maria von Weber (1786-1826), who, in "Der Freischütz." gave the German people their first national opera. This work, produced in 1821 in Berlin, is based on a German folk-tale; German folk-music was used by von Weber throughout the work, which was sung in the German tongue, by German singers.

Von Weber's musical education was pursued in Vienna under Michael Haydn and the great Abbe Vogler, who, it is said, first called his pupil's attention to the possibilities of German folk-music. Von Weber's early operas were not successful, but with "Der Freischütz"* he became the acknowledged leader of German romanticism. In "Euryanthe" (1823), his next work, he was not so fortunate, for the libretto by Wilhelmina von Chezy, is as absurd as the text she prepared for Schubert's "Rosamunde."† Von Weber's last work was "Oberon," produced in England in 1826, shortly before the death of the composer. With "Oberon" von Weber opened up the realms of fairyland, and made possible the later musical pictures of gnomes and elves.

* The legend of "Der Freischütz," the redeeming love of woman, is fundamentally the same as "Don Juan," "Manfred" and "Faust."

† Schubert also wrote a number of works in the form of the "Singspiel," but in none scored a success.

The romantic opera of von Weber is the connecting link between the old "Singspiel" and the music drama of Wagner. As it was a union of the supernatural with everyday events, it was drawn from modern folk life as well as from mediæval legend. It thus combined the national, the comic, and the realistic, with the purely imaginative.

The two great contemporaries of von Weber in Germany were Spohr and Marschner.

STATUE OF VON WEBER IN DRESDEN

Ludwig Spohr (1784-1859) was a great violinist as well as an opera composer. It was his misfortune that his works were so overshadowed by von Weber's greater genius that Spohr was not given the credit due him for his excellent operas of "Faust" (1818) and "Jessonda" (1823). Spohr's most remarkable work was done in the writing of his overtures and the masterly accompaniments to his arias. He possessed imagination but not sufficient freedom of expression, to make any advance from the old set forms of opera.

Heinrich Marschner (1795-1861) was a genius more nearly resembling von Weber, for he possessed a skill in depicting folk simplicity, as well as the weird and supernatural. His dramatic judgment was always sound and his orchestral resources were remarkable. His greatest works were "Der Vampyr" (1828) and "Hans Heiling" (1833), operas which are still very popular on the German stage.

Although not an opera, Mendelssohn's (1809-1847) "A Midsummer Night's Dream" (1841) is classed with the German romantic dramatic school. This setting for Shakespeare's fairy comedy reflects the dramatic situations of the play far better than many operas do. Mendelssohn, in his early life, attempted opera writing, but his one work, "Die Hochzeit des Camancho" (1827), was not successful.

Robert Schumann (1810-1856) also made one operatic attempt, "Genoveva" (1850). This work was never successful. Schumann's

musical settings for the dramatic works. Byron's "Manfred" and Goethe's "Faust," are still presented in the theatre.

Many composers of popular light operas were found in Germany during the middle of the nineteenth century. (See Lesson XVI, Part IV.)

ILLUSTRATIONS

35000	*Overture ("Der Freischütz") (von Weber)*	*Sousa's Band*
45078	*Through the Forest ("Der Freischütz") (von Weber)*	*Jörn*
35625	*Midsummer-Night's Dream Overture (Mendelssohn)*	*Victor Orchestra*
74560	*Midsummer-Night's Dream (Scherzo)*	*Philadelphia Orchestra*
35527	*Midsummer-Night's Dream—Nocturne*	*Victor Orchestra*
	Midsummer-Night's Dream—Intermezzo	*Victor Orchestra*
55060	*You Spotted Snakes*	*Victor Women's Chorus*
55048	*Wedding March (Mendelssohn)*	*Herbert's Orchestra*

CHORUSES

Hunting Song, "Freischütz" (von Weber) Boat Song, "Oberon" (von Weber)

HYMNS

Seymour (von Weber) My Jesus, As Thou Wilt (von Weber)
Come, Ye Disconsolate (von Weber)

Lesson IX

The Oratorio from Händel to Mendelssohn

At the time of Haydn and Mozart the interest in opera, reawakened by Gluck's endeavors, had spread through Italy, France and England, while the new instrumental forms which Haydn crystallized, were occupying the attention of the musical minds of Germany and Austria. Haydn's greatest works were his quartets and symphonies. He left a number of operas which are obsolete, a few simple songs, and many masses which are still sung in the Roman Catholic Church. His greatest vocal efforts were his two oratorios, "The Creation" and "The Seasons." These were written late in Haydn's career, after his visits to England, and reflect decidedly the influence of Händel. Haydn's use of the instruments in these works is remarkable. His choruses are most effective, and still remain a valuable part of choral literature.

Mozart wrote in all forms, and his masses, which are in the same style as his operas, are very popular in the Roman Catholic Church. His last great work was in the form of a mass, which is considered his greatest choral composition. Mozart left fifteen masses, four litanies, a Magnificat, a Te Deum, a De Profundis, and many other shorter works for the church service. A Passion cantata, and three other

works in the form of the cantata (two of these on Masonic subjects) complete his list of choral compositions.

Beethoven wrote one remarkable oratorio called "The Mount of Olives," but this work and his "Missa Solennis in D" are both concert works rather than compositions for church service. Beethoven's greatest composition for the chorus is found in the finale of the "Ninth Symphony."

Late in life Cherubini turned his attention to religious music, to which his style of composition was well adapted. His sacred works include his celebrated "Messe Mort" (Mass in C Minor), which was performed on the anniversary of the death of Louis XVI (1817). Cherubini exerted a great influence in bringing about a reform in church music of his time.

Schubert left six masses, an oratorio, "Lazarus," two Stabat Maters and many short choruses for the church service. Schubert's religious compositions are rarely given.

One of the greatest influences in the rise of the romantic school in Germany was the discovery of the Bach manuscripts in Leipsic in 1828. The Bach Society, of which Schumann and Mendelssohn were early members, brought to light the greatest works of Bach, many of which had remained in oblivion since the time of their composer. The interest in the production of Bach's "St. Matthew's Passion," in 1828, led Mendelssohn to study seriously Bach's great sacred works. The popularity of the gifted young German composer and conductor spread through Europe to England, and during his visits to London, Mendelssohn became embued with a love for Händel's oratorios, which had been, for a hundred years, the favorite concert works of England. It is but natural that in his oratorios, Mendelssohn should have combined his enthusiasm for both Händel and Bach. In his chorales and contrapuntal choruses, the spirit of Bach is reflected, while in the general form of oratorio for concert production, the genius of Händel is openly copied by Mendelssohn in both "St. Paul" and "Elijah." In "The Hymn of Praise," Mendelssohn follows the ideas of Beethoven's chorale Finale of the "Ninth Symphony." Mendelssohn shows his own individuality in the characterization of his orchestration, and in his fluent melodic solo numbers. No other such oratorios have been given to the world since Händel.

Schumann wrote no oratorios, but left several masses which are, however, rarely given. His best choral work, "Paradise and the Peri," is a cantata.

In the French romantic school Berlioz was constantly using the forces of a chorus in connection with his orchestral works. His

masses are still used, but his oratorio, "The Infancy of Christ," has been rarely heard outside of France.

Franz Liszt left many sacred compositions, the greatest being the "Graner" and "Hungarian Coronation" masses and two oratorios. "The Legend of the Holy Elizabeth" and "Christus." These are strong dramatic works which are supported by the highly-colored orchestrations of this gifted composer.

Several of the grand opera writers left oratorios, masses and so-called religious works, although they hardly are to be distinguished from their operas in character. Of these the most notable example is Rossini's "Stabat Mater," which is a setting of the most sacred text of the church service, to music of the same character which Rossini would have used for any of his operas.

ILLUSTRATIONS

55075	*Requiem Aeternam (From Mass in C Minor) (Cherubini)*	*Victor Oratorio Chorus*
88460	*Cujus Animam ("Stabat Mater") (Rossini)*	*Caruso*
89098	*Quis est Homo ("Stabat Mater") (Rossini)*	*Gluck-Homer*
89158	*Quis est Homo ("Stabat Mater") (Rossini)*	*Homer-Homer*
88191	*But the Lord is Mindful of His Own ("St. Paul") (Mendelssohn)*	*Schumann-Heink*
74088	*If With All Your Hearts ("Elijah") (Mendelssohn)*	*Williams*
74082	*It is Enough ("Elijah") (Mendelssohn)*	*Witherspoon*

CHORUSES

Baal, We Cry to Thee, "Elijah" (Mendelssohn)
How Lovely Are the Messengers, "St. Paul" (Mendelssohn)
Lord God of Abraham, "Elijah" (Mendelssohn)
He, Watching Over Israel, "Elijah" (Mendelssohn)
Lift Thine Eyes, "Elijah" (Mendelssohn)

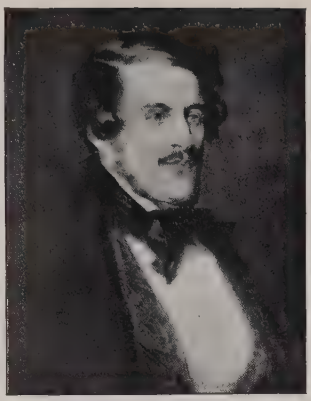
Lesson X

The French Grand Opera I. Donizetti and Bellini

With the rise of romanticism in France, there appeared but one great genius, who was a native Frenchman, Hector Berlioz (1803-1869). Berlioz exerted his greatest influence over the instrumental school; and, although he wrote several operas, they were entirely overshadowed by the popularity of his Italian rivals.

The early days of the Empire under Louis Philippe, and the establishment of the French grand opera, attracted once more to the French court all the greatest opera composers of the world. The influence of the Revolution had left a marked impression on the public

taste of the Parisians of this period. The writings of the great Balzac, Dumas and Hugo had taught the French people to look for realism and horror in all phases of art; no dramatic work which was not spectacular in character could hope for a success in Paris at this time.



GAETANO DONIZETTI

The French grand opera, as the French form of opera seria of this period was called, is frequently designated as "Historical Opera," because the subject matter chosen was almost always based on an actual historical incident. In this form, two followers of the Italian Rossini excelled; they soon became the most popular leaders of the French grand opera school. These Italians lived in Paris during this period. They were: Gaetano Donizetti (1797-1848) and Vincenzo Bellini (1801-1835).

Although neither of these composers possessed the vigor and strength of Rossini, they were more refined and cultured in their style.

Donizetti possessed a real gift for dramatic intensity and was a man of broad culture, whose powerful works in both the opera seria and opera buffa manner, still retain a popular place in operatic repertoire. "Lucrezia Borgia" (1834), based on Victor Hugo's historical novel; and "Lucia di Lammermoor" (1835), based on Sir Walter Scott's novel, "The Bride of Lammermoor," are the best examples of the former type; while "Elisir d'Amore" (1837), "La Fille du Régiment" (1840) and "Don Pasquale" (1843) are types of opera buffa well worthy to rank with the "Barber of Seville."

VINCENZO BELLINI

"Lucrezia Borgia" (1833), "La Favorita" (1840), "Linda di Chamounix" (1842) were successful when produced, but are rarely heard in the opera houses of to-day. Occasionally coloratura airs from these operas appear on concert programs.

Bellini possessed a more delicate poetic gift of melody than did Donizetti. He wrote only in the style of opera seria, his

best works being, "La Sonnambula" (1831), "Norma" (1831) and "Puritani" (1834). These works still hold the stage; but it is principally because they give to the coloratura singer such wonderful opportunities for vocal display. Bellini made no pretenses as a great dramatic composer. He relied on the grace, elegance and charm of his melodies. His scores show him to be deficient in harmony and orchestration, but in sensuous melody he surpassed the greatness of Rossini.

The Romantic movement as exemplified by von Weber was carried into the French school by Louis Joseph Hérold (1791-1843). In his early life a follower of Adam and Méhul, Hérold acknowledges his allegiance to von Weber in his greatest work, "Zampa" (1831).

Another name to be remembered in this period is that of Jacques Halévy (1799-1862), also a native Frenchman, whose greatest work was "La Juive" (1835).

ILLUSTRATIONS

88104	*Casta Diva (Queen of Heaven) ("Norma") (Bellini)*	*Sembrich*
88299	*Mad Scene ("Lucia di Lammermoor") (Donizetti)*	*Tetrazzini*
96200	*Sextette ("Lucia di Lammermoor") (Donizetti)*	*Sembrich, Severina, Caruso, Scotti, Journet and Daddi*
74599	*Cavatina ("Don Pasquale")*	*Galli-Curci*
88625	*Rachel! Quand du Seigneur ("La Juive") (Halévy)*	*Caruso*

CHORUSES

Soprano solo, Act I—Tyrolese, Act II, "Daughter of the Regiment" (Donizetti)
O, Italia, Italia Beloved, "Lucrezia Borgia" (Donizetti)
Chorus from Finale, "Lucia di Lammermoor" (Donizetti)
When Daylight's Going, "La Sonnambula" (Bellini)
Hear Me, Norma! "Norma" (Bellini)

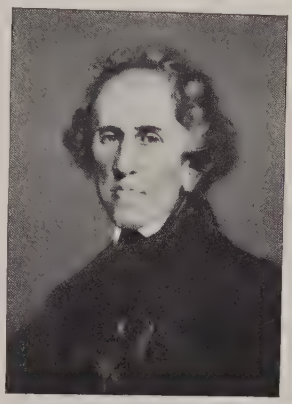
Lesson XI

The French Grand Opera—II. Meyerbeer

In the study of the opera the principal names connected with the French school have been men from either Italy or Germany. The dominating personality of the French grand opera of the nineteenth century was Giacomo Meyerbeer (1791-1864). The son of a Jewish banker of Berlin, Jacob Liebmann Beer began his musical studies as a pianist, and achieved some small success on the concert stage. His aspirations lay, however, toward the broader field of opera, and failing to meet success by his efforts in Germany, he went to Italy, where, through the influence of Rossini, several of his smaller works were

produced. Changing his name to an Italian version, he became Giacomo Meyerbeer, and entered the operatic arena of Paris in 1826.

Meyerbeer's chief talent lay in his wonderful ability to adapt himself to all styles. Realizing that the French public of the day wished to be startled and amazed by spectacular opera, he set himself to work to provide for them exactly what they desired. Riemann says, "In his combination of German harmony, Italian melody and French rhythm, Meyerbeer stands alone." To these attributes the composer added a dramatic power and a sensational display, either in the use of solo voices, chorus or orchestra; the result being a dazzling, spectacular melodrama, which has influenced many composers of the modern school.



GIACOMO MEYERBEER

Meyerbeer's first work to attract universal attention was "Robert Le Diable" (1831), which was an immense success, and which paved the way for other triumphs. "Les Huguenots" (1836) is considered his masterpiece. This setting of the war between the Catholics and Huguenots, ending in the great Massacre of St. Bartholomew, is absurd from a dramatic point of view, but it gives a great opportunity for vocal display and shows the superficial splendor of Meyerbeer at his best.*

In "Le Prophète" (1849) Meyerbeer carries his spectacular form to a still greater extreme. Many effects which might have dramatic significance are entirely lost on the overcrowded stage. "L'Africaine" occupied him during the last years of his life, although not produced until a year after his death. This work is considered by musicians to be Meyerbeer's most serious composition, but it has never achieved the popularity of "Les Huguenots." Meyerbeer also wrote in the style of the opéra comique, his best works in this form being "L'Étoile du Nord" and "Dinorah."

Streatfield says: "Meyerbeer was extravagantly praised during his lifetime; he is now as bitterly decried. The truth seems to lie between the two extremes. His influence on modern opera has been extensive. He was the true founder of melo-dramatic opera."

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* Review the period of the Huguenots. Claude Goudimel, the Netherland master, who founded the great choral school of Rome (see Lesson V, Part II), was killed in this massacre. Recall the influence of the Italian Medici family in France. Catherine de Medici was Queen of France at the time of the massacre which she is said to have instigated. Maria de Medici in 1600 married the French King, Henry IV, and it was for their nuptial festivities that the first music drama, "Euridice," was written.

ILLUSTRATIONS

88210	*Romanza—Fairer than the Lily* (*"Les Huguenots"*) (*Meyerbeer*)	*Caruso*
74532	*Shadow Song* (*"Dinorah"*) (*Meyerbeer*)	*Galli-Curci*
88187	*Ah, mon fils* (*"Le Prophète"*) (*Meyerbeer*)	*Schumann-Heink*
74275	*Benediction of the Swords* (*"Les Huguenots"*) (*Meyerbeer*)	*Journet-Chorus*

CHORUSES

List the Trumpets' Thrilling Sound, "Huguenots" (Meyerbeer)
Thy Flow'ry Banks (O, Maiden Fair), "Huguenots" (Meyerbeer)

Lesson XII

The Early Wagner

"WAHNFRIED," WAGNER'S HOME IN BAYREUTH

In the year 1813, Jean Paul Richter, the great poet of the Romanticists, wrote, "Hitherto Apollo has distributed his poetic gifts with his right hand, his musical gifts with his left hand, to two men so remotely apart, that the world is still waiting the advent of a genius, who shall create a genuine music drama by writing both the words and the music." That very year there was born in Leipsic the man whose life and works were to be the fulfillment of that prophecy—Wilhelm Richard Wagner* (1813-1883). Wagner's youth was spent in Leipsic and Dresden, where he was strongly influenced by the operas of Carl Maria von Weber, the symphonies of Beethoven, and the dramas of Shakespeare.† Wagner's works must be divided into three periods:

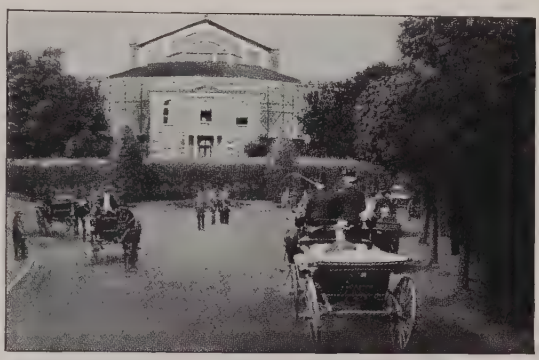
EARLY OPERAS
- "The Fairies," 1833. } Influence of Weber
- "Das Liebesverbot," 1834. } and Marschner.
- "Rienzi," 1842.—Influence of French Grand Opera.

* Review Lesson XIX, Part II.

† Review (Lesson IV, Part II) the Minnesingers and point out how they influenced Wagner, and how he immortalized their works.

Transitional Period	"The Flying Dutchman," 1844. "Tannhäuser," 1845. "Lohengrin," 1850.
Music Drama	"The Ring of the Nibelungs," 1876. "Tristan and Isolde," 1865. "The Mastersingers of Nuremberg," 1868. "Parsifal," 1882.

Like Bach and Beethoven, Wagner was an epoch-maker; not only did he bring the forms known at his time to their culmination, but he pointed the way toward the future of the music drama. One must first clearly understand what are the striking features of Wagner's "music of the future."



THE WAGNER THEATRE, BAYREUTH

First.—The return of the first principle of "the Camerata," that music, drama (or story), and interpretation should be equally important. To do this Wagner found it was necessary to abolish old forms, and also to seek new inspiration from legendary sources for dramatic material. Wagner therefore wrote all his own librettos, using the myths and legends of mediæval days.

Second.—Leit motif—or use of guiding themes. This idea was not original with Wagner, although he was the first to use it consistently, to depict not only the personality of his characters, but also inanimate objects, thoughts and ideas, as well. To employ the "leit motif" correctly, Wagner disregarded all the old forms of *recitatives* and *arias*, the regulation *duet* and *concerted finale;* but by blending his motifs into a polyphonic whole he produced a continuous web of melody.

Third.—Characteristic instrumentation; the use of certain instruments in the delineation of the character. With Wagner, the orchestra was no longer merely an accompaniment, but a vital force in portraying the persons of the drama.

Fourth.—Making the audience "a part of the being." Wagner felt that the audience should share in the unfolding of the dramatic plot, and he therefore employed a means, which, although not new, was

carried to its perfection by his great genius. This was to employ the characteristic instrumentation and motives to aid the listener in comprehending the situation, even before the actors on the stage realized it themselves. For example, in Lohengrin's "Narrative," by the constant use of the "grail" motive and the characteristic use of the "strings," Wagner tells his audience that Lohengrin is a knight of the Holy Grail, long before the hero so announces himself by words.

DECORATION IN MINSTRELS' HALL, WARTBURG CASTLE, SHOWING THE ANNUAL CONTEST OF THE MINNESINGERS

Fifth.—The use of preludes instead of overtures. Wagner departed from the old form of overture and gave to his introductions the title of "Prelude." This symphonic orchestral composition served as a preparation for the dramatic action which was to follow. Each act had its own prelude.

Wagner's earliest ambition in the writing of "Rienzi" had been to outdo in splendor the magnificence of the French grand opera school. When this work was produced in 1841 in Dresden, Wagner was declared to be the equal if not the superior of Bellini, Donizetti and Meyerbeer. But he had realized the dramatic absurdities of this style while writing "Rienzi," and in "The Flying Dutchman" he began the development of his theories, as to the possibilities of the future music drama. Many of his ideas were looked upon askance by the greatest musicians of the time, but there was still much in "The

Flying Dutchman'' which they could commend. With the appearance of ''Tannhäuser,'' however, Wagner was openly declared a madman. Even Robert Schumann wrote that there was not a moment of melody in the entire work. But it is a pleasure to record that Schumann later proclaimed ''Tannhäuser'' to be the greatest work of the modern epoch.

The production of ''Lohengrin'' in 1850 was, in reality, the turning point of Wagner's life. When he left Germany in 1849 a political exile, Wagner stopped in Weimar to visit his friend Franz Liszt; there he heard Liszt conducting a performance of ''Tannhäuser.'' When he reached Switzerland, Wagner wrote a letter to his friend, in which he said: ''What I felt in writing my 'Tannhäuser,' you seem to feel in making it sound. I am sending you the score of my 'Lohengrin';* write me exactly what you think of it.'' To this, Liszt replied: ''Like the pious priest who underlined every word of 'The Imitation of Christ,' I should like to underline your 'Lohengrin,' note by note. It shall be given the greatest performance which has ever been heard in Germany, for I shall produce it for the Goethe Centennial.'' And so it happened that the first German music drama was presented at Weimar, August 28, 1850, to an audience of the greatest men of Europe, who had gathered to do homage to Germany's great poet-dramatist. From that day Wagner's genius was recognized, and the new form was acknowledged to be ''the music of the future.'' In ''Lohengrin'' Wagner for the first time uses his theory of characteristic instrumentation; he here changes the overture to a prelude, or vorspiel, giving each act its own introduction; he elaborates the use of the leit motif; and carries out his theory of making ''the audience a part of the being.''

OPERA HOUSE IN WEIMAR, WHERE "LOHENGRIN" WAS PRODUCED

ILLUSTRATIONS

74602	*Rienzi Overture—Part I* (*Wagner*)	*Philadelphia Orchestra*
74603	*Rienzi Overture—Part II* (*Wagner*)	*Philadelphia Orchestra*

* Wagner here used a historical episode from the life of King Henry the Fowler. The scene is laid in the old part of Antwerp, on the shores of the river Scheldt. The story follows the legend of Wolfram von Eschenbach, the Minnesinger. It is the same legend Wagner later employed in "Parsifal."

35494	*Spinning Song* (*"The Flying Dutchman"*)	*Victor Women's Chorus*
88053	*Elizabeth's Prayer* (*"Tannhäuser"*)	*Farrar*
88154	*The Evening Star* (*"Tannhäuser"*)	*de Gogorza*
74749	*Elsa's Dream* (*"Lohengrin"*)	*Jeritza*
64013	*King Henry's Prayer* (*"Lohengrin"*)	*Journet*
74130	*Lohengrin's Narrative* (*"Lohengrin"*)	*Evan Williams*
35494	*Bridal Chorus* (*"Lohengrin"*)	*Victor Opera Chorus*

CHORUSES

Spinning Chorus, "The Flying Dutchman" (Wagner)
Hail, Bright Abode, "Tannhäuser" (Wagner)
Pilgrims' Chorus, "Tannhäuser" (Wagner)
O Thou Sublime Sweet Evening Star, "Tannhäuser" (Wagner)
Bridal Chorus, "Lohengrin" (Wagner)
The Swan, "Lohengrin" (Wagner)

Lesson XIII

The Ring of the Nibelungs

The greatest work of Richard Wagner was the famous Tetralogy, "Der Ring der Nibelungen" (The Ring of the Nibelungs), which consists of four music dramas:

"Das Rheingold" (The Rhinegold—Prelude to Trilogy).
"Die Walküre" (The Valkyrie).
"Siegfried" (Siegfried).
"Die Götterdammerung" (The Twilight of the Gods).

AFTER THE PAINTING BY HEINDRICH

SIEGFRIED'S DEATH MARCH

Is was Wagner's original idea to use the legends of the Norse, known as the "Volsung Sagas," in one great music drama to be called "Siegfried, the Hero." Finding it necessary to tell of Siegfried's youth, he prefixed this with a work entitled "Siegfried," then told of Siegfried's parentage in "The Valkyrie," and prefaced the whole by telling the story of the stealth of the gold, and the curse which rested upon it, with the preliminary drama of "Rhinegold." He then began to work out his gigantic musical plan, and after many years, the greatest operatic work ever written was finally presented to the world. Wagner has used all the legendary stories to be found in the Norse sagas and eddas, as well as the Teutonic versions of the story with which he became acquainted through his study of the Minnesinger knights. These stories he has changed, blended and developed into a perfectly coherent whole, making the poem of "The Ring of the Nibelungs" a work which would merit the attention of the world if it was without a musical setting. In this music, Wagner has developed the idea of the "leit motif" to its fullest extent.* Not alone content to have character motives, we find each inanimate object becomes a vital living force in the music, while thoughts and ideas, as they develop in the hearts and minds of the characters, assume great significance. For example, the crafty Alberich, whose lust for gold causes him to steal the treasure from the Rhine maidens, curses the gold when it is taken from him by Wotan. Henceforth that curse rests upon the gold and is used throughout in the music until it causes the downfall of the gods in the finale of the tragedy.

Take the theme of the Rhine as heard in the prelude to "The Rhinegold," describing the depth and power of the mighty river; it depicts the mystery of wisdom when it appears later in the same opera, to accompany Erda, as she warns Wotan to give up the gold; then changed, it appears again in Erda's theme when she gives her final warning to Wotan in "Siegfried"; it returns in "The Twilight of the Gods," first in the theme between Siegfried and the Rhine daughters, then in the death march, and last in the finale. Note the development of the characters themselves; the change in Brunnhilde from the warlike maiden to the suppliant daughter of Wotan in "Valkyrie"; the awakening of her love for Siegfried in "Siegfried." In "The Twilight of the Gods" she is seen first as Siegfried's loving wife; then as the outcast from Walhalla; next the outraged wife of Gunther; then as the avenger of her disgrace, in the plotting against Siegfried; and finally as the self-sacrificing redeemer of the world from the curse on the gold in the immolation scene.

* For a perfect understanding of the dramatic significance of Wagner's music, one must be thoroughly conversant with the legend and story of "The Ring."

ILLUSTRATIONS

74684	*Ride of Valkyries* (*"Valkyrie"*)	*Philadelphia Orchestra*
87002	*Ho-yo-to-ho—Brunnhilde's War Cry* (*"Valkyrie"*)	*Gadski*
64278	*Wotan's Farewell—Part I* (*"Valkyrie"*)	*Whitehill*
35369	*Siegfried's Funeral March* (*"Twilight of the Gods"*)	*Vessella's Band*
74736	*Wotan's Farewell and Magic Fire Scene* (*"Valkyrie"*)	*Philadelphia Orchestra*

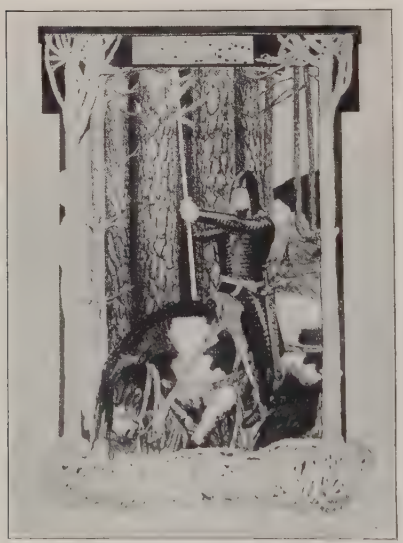
CHORUSES

Continue the study of choruses in Lessons XII and XIII.

Lesson XIV

The Late Wagner

Wagner's three greatest individual music dramas are "Tristan and Isolde," "Die Meistersinger," and "Parsifal," † and with these works (which were all written or sketched while he was in exile) the most remarkable point to notice is that each work has its own characteristic atmosphere. The tragic passion of "Tristan and Isolde" creates a very different effect from the jovial gaiety of the folk life as reflected in "Die Meistersinger." while the spirit of religious mysticism of "Parsifal" is again distinct. The characters are drawn with marvelous skill, and the use of the orchestra is still more remarkable.



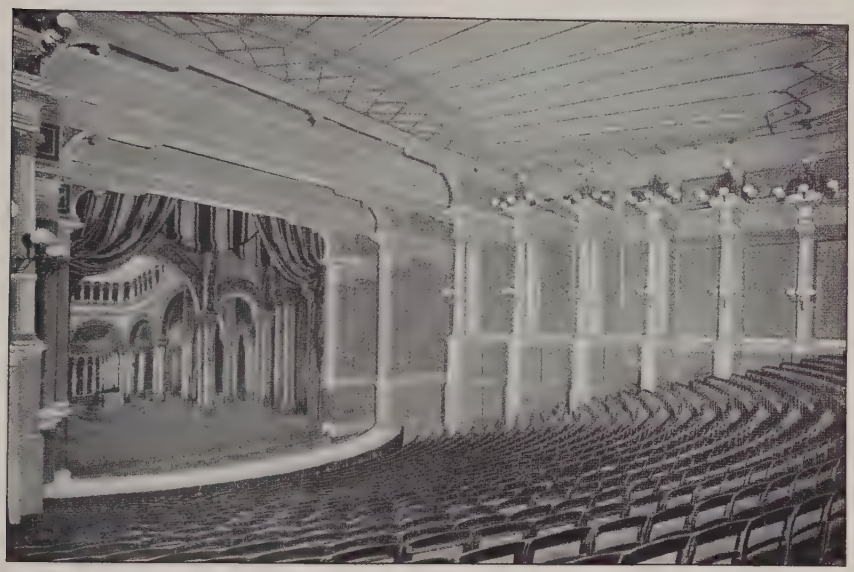
PARSIFAL IN SEARCH OF THE GRAIL

"Tristan and Isolde" (1865) is one of the greatest musical love tragedies of the world. Wagner used the Teutonic version of this old Celtic legend, as it was given to Germany by Gotfried von Strassburg. We find the same legend in France, Ireland and England, but Wagner in his music drama has woven all these legends into a most beautiful and complete whole. By many authorities "Tristan and Isolde" is considered the most perfect example of the Wagner music drama.

In "The Mastersingers," which is Wagner's one music

† The stories of these works must be familiar, so that the difference in the musical atmosphere with which Wagner has surrounded each of these dramas will be clearly understood.

comedy, is found an entirely new phase of Wagnerism. This work, which was written as a satire on Wagner's critics, returns to the old form of opera, with concerted numbers, etc., but all are made to combine with the dramatic action, so that the work is not only a perfect opera, but a complete music drama as well. Wagner's marvelous science of blending his orchestra and voices into perfect contrapuntal polyphony is here carried to its zenith.



INTERIOR OF WAGNER THEATRE AT BAYREUTH

It was Wagner's original idea in writing his drama of "Parsifal" that it should never be given outside of the ideal Festival Playhouse of Bayreuth, for the composer rightly felt that the proper religious atmosphere, necessary to make his audience "a part of the being" of this work, could be found only among ideal surroundings far apart from everyday reality.* In 1903 the work was produced in New York. The European copyright on the work expired in 1913, and "Parsifal" is now in the repertoire of all the great opera houses of the world.

ILLUSTRATIONS

68210	*Prelude ("Tristan und Isolde")*	*La Scala Orchestra*
55041	*Träume—Isolde's Liebestod*	*Herbert's Orchestra*

* It is the surroundings of the little town of Bayreuth which makes the performances there so ideal, just as the Passion Play of Oberammergau would be impossible in a large city.

70080 *Prize Song* (*"Die Meistersinger"*) *Murphy*
74406 *Amfortas' Prayer* (*"Parsifal"*) *Whitehill*

Choruses in Lesson XII suggested.

Lesson XV

The Rise of National Opera

The rise of national opera is contemporaneous with the founding of the national schools of music in Russia, Scandinavia and Bohemia, in the middle of the nineteenth century. The Slavic nations have been those most interested in the development of opera. There is practically no operatic school in Scandinavia.* In Russia, a love for the opera has always been very strong, and Italian and French opera companies were ever popular. The first distinctly Russian opera was written by Michael Glinka (1803-1857), who, by his great work, "A Life for the Czar," laid the foundation of Russian national music. In this opera we find a splendid portrayal of both nationality and patriotism, although it follows the general plan of Italian opera. Glinka's second opera, "Russlan and Ludmilla," while lacking in the strong national feeling of his first, is, nevertheless, a much greater dramatic work; neither of Glinka's operas has ever won success outside of his native land.

MODEST MOUSSORGSKY

The greatest Russian opera is "Boris Godounow" (1874), a remarkable work by Moussorgsky, in which the true strength of the Russian music drama stands revealed. This opera has met with phenomenal success in London and New York.

Owing to the universal popularity of Tschaikowsky, several of his operas have been heard in Europe and America. Of these the greatest is undoubtedly "Eugène Onègín" (1879), although "Pique Dame" (1890) is also worthy of mention. Tschaikowsky favored the Italian school, and his operas show his love of the lyric opera, as portrayed by Mozart. Strangely enough the great dramatic strength felt in Tschaikowsky's orchestral works, is utterly lacking in his works for the stage.

The ballet has always been a popular feature of the Russian opera.

* In May, 1914, the first opera by Christian Sinding, "The Holy Mountain," was produced in Dessau. This work is not Scandinavian in either subject or musical treatment.

Many of the greatest Russian composers have employed this form. Rimsky-Korsakow, Tschaikowsky and Glazounow have written popular and charming ballets.

FRIEDRICH SMETANA

The Bohemian school has developed a national form of operatic expression, for the masters of this school have been chiefly inspired by the old German form of "Singspiel." Smetana laid the foundation of Bohemia's national school of music with "The Bartered Bride" ("Prodana Nevesta"), which is the only one of Smetana's eight operas which has achieved popularity outside of Bohemia. Here Smetana uses a Bohemian story with Bohemian musical setting and Bohemian dances, written in a form which also reflects the national characteristics of the Bohemian people.

Dvořák, although possessed of greater talent than his master, seems to have had little success in operatic work. His operas follow the style of Smetana closely, but do not show the great genius of their composer, as do his orchestral works. They are given but rarely outside of Bohemia.

ILLUSTRATIONS

35148	*Overture ("The Bartered Bride") (Smetana)*	*Pryor's Band*
88519	*Lieblicher Mond (Oh Lovely Moon) ("Rusalka") (Dvořák)*	*Destinn*
89118	*Duet ("Pique Dame") (Tschaikowsky)*	*Destinn-Duchêne*
88582	*Faint Echo of My Youth ("Eugen Onegin") (Tschaikowsky)*	*Caruso*
64209	*Song of the Shepherd Lehl (Ballet "The Snow Maiden") (Rimsky-Korsakow)*	*Gluck*
76031	*Finale—Act III ("Boris Godounow") (Moussorgsky)*	*Ober-Althouse*
64790	*Hymn to the Sun ("Le Coq d'Or") (Rimsky-Korsakow)*	*Garrison*
45133	*Chorus of Tartar Women ("Prince Igor") (Borodin)*	*Metropolitan Opera Cho.*
	Chorus and Dance ("Prince Igor") (Borodin)	*Metropolitan Opera Cho.*

CHORUSES

It is suggested that the choral work for the remainder of this year be devoted to one of the cantatas or operettas listed in Part III, page 142.

Lesson XVI

Light Opera in Nineteenth Century

In the seventeenth century, opera was divided by Marc Antonio Cesti, of the Venetian school, into opera seria and opera buffa, the latter being the name given to the opera in which the story is of humorous

SIR ARTHUR SULLIVAN

character. The dialogue is in musical recitative. In France the form was known as opéra comique, the recitative being spoken. Any work in which spoken dialogue occurred came under this general classification, whether the piece was of a humorous or tragic character.*

In Germany the term "Singspiel" was given to this form. Such early German works were almost always settings of popular German folk tales.

In all of the opera schools there were many works of a lighter calibre than those previously considered, and these operas are generally termed "Light Opera" or "Operetta."

This form has been very popular in England, largely owing to the works of Sir Arthur Sullivan (1842-1900) and W. S. Gilbert, his librettist. Their comic operas are original, entertaining and musical and well deserve their great popularity.

The greatest composers who wrote in light opera form are:

GERMANY:

Gustav Lortzing (1801–1851) ..... "Czar and Carpenter," (1839).
"Undine," (1845).

Otto Nicolai (1810–1849) ..... "Merry Wives of Windsor" (1849).

Freidrich von Flotow (1812–1883) ..... "Martha," (1847).

Franz von Suppé (1820–1893) ..... "Fatinitza," (1876).
"Boccaccio," (1879).

Johann Strauss (1825–1899) ..... "The Bat," (1872).
"The Merry War," (1887).
"The Gypsy Baron," (1883).

FRANCE:

Robert Planquette (1850–1903) ..... "Chimes of Normandy," (1877).

Jacques Offenbach (1819–1880) ..... "Tales of Hoffman," (1881).

ENGLAND:

Michael Balfe (1808–1870) ..... "The Bohemian Girl," (1843).

William Vincent Wallace ..... (1814–1865) "Maritana," (1845).

* In France "opéra bouffe" is also found. This is of a lighter, more humorous character, similar to the modern comic opera in America.

Sir Arthur Sullivan (1842–1900) ..... {"Pinafore," (1878). "Pirates of Penzance," (1880). "Patience," (1881). "Iolanthe," (1882). "Mikado."

Of these works, "Merry Wives of Windsor," "Martha," "The Bat," "Tales of Hoffman" and "The Bohemian Girl" have retained their popularity with the general public, and are still frequently given at the grand opera houses throughout the world.

Recent revivals of the Gilbert and Sullivan operas have brought back to the public a realization of the true worth and importance of such works as "Pinafore," "Pirates of Penzance," "Iolanthe," and "The Mikado." *

ILLUSTRATIONS

35270	*Overture* ("*Merry Wives of Windsor*") (*Nicolai*)	*New Symphony Orchestra of London*
16398	(*a*) *I Dreamt I Dwelt in Marble Halls* ("*The Bohemian Girl*") (*Balfe*)	*Wheeler*
	(*b*) *Then You'll Remember Me* ("*The Bohemian Girl*") (*Balfe*)	*Macdonough*
55114	*Spinning Wheel Quartet* ("*Martha*") (*von Flotow*)	*Victor Opera Quartet*
87532	*Barcarolle* ("*Tales of Hoffman*") (*Offenbach*)	*Gluck-Homer*

CHORUSES

Good-Night, "Martha" (Flotow)
Last Rose of Summer (Flotow)
Legend of the Bells, "Chimes of Normandy" (Planquette)
Gypsy Chorus, "Bohemian Girl" (Balfe)
The Heart Bowed Down, "Bohemian Girl" (Balfe)
Pirates' Song, "Pirates of Penzance" (Sullivan)

Lesson XVII

The Early Verdi

Giuseppe Verdi (1813-1901) was born the same year as the great Richard Wagner; he lived to see the rise of romanticism, the triumph of the Wagner music drama, and the establishment of the modern schools.

Verdi was the last and greatest of the old school of Italian opera composers, and the founder of the modern school of Italy. His work is divided into three periods:

First Period.—*Simple melodic charm.*

"I Lombardi," (1843).

* No works offer such good opportunities for the community opera companies as these light operas. Many high schools and colleges are giving performances of these operas and their example is being followed by the young people in the music clubs of the communities all over the country.

"Ernani," (1844). (Story taken from Victor Hugo's melodrama.)

SECOND PERIOD.—*Elaborate dramatic effects in vocal and orchestral forces.*

"Rigoletto," (1851), from Victor Hugo's "Le Roi s'amuse."
"Il Trovatore," (1853). Extreme melodrama.
"La Traviata," (1853). Dumas' "Camille."
"The Sicilian Vespers," (1855). Historical.
"The Masked Ball." (1861). Scene laid in New England.
"Don Carlos," (1867). Historical.

THIRD PERIOD.—*Influence of Wagner.*

"Aïda," (1871). Egyptian subject.
"Otello," (1887). Shakespeare's Tragedy.
"Falstaff," (1893). Shakespeare's Comedy. "Merry Wives of Windsor."

Verdi's first success as an opera composer was with "I Lombardi" (1843) and "Ernani" (1844), and as his music was in great demand, a new opera appeared almost every year. Of course, many of these were failures, but with the performance of "Rigoletto" in 1851, Verdi became universally recognized as the greatest Italian master of the day. From this time the simple melodies, which had satisfied the composer for his early operas, became more intensely dramatic, and greater harmonic variety was employed. Verdi possessed a wealth of melody and a rare gift for passionate expression in tragedy and melodrama.

Italy was at this time undergoing great political changes, and the masculine vigor of Verdi's melodies seemed to arouse the patriotism of the Italians to such an extent that in a certain sense Verdi may be looked upon as the founder of a modern national school of opera. Before the performance of "Ernani" in 1844, the police forced Verdi to make certain changes in the score lest it should provoke an insurrection.

Through all of Verdi's works of the second period, the old-fashioned bel canto still claims chief consideration, but with "Rigoletto" a new force seems to enter Verdi's operas. "Rigoletto's" great monologue is a simple piece of pure declamation, which up to that time had been unheard in Italy. The whole of the last act discloses a Verdi which is not again found until "Aïda."

In "Il Trovatore" Verdi allows the melodrama to run wild, but it does not interfere too seriously with the arias and concerted

pieces. Many of the most popular of the Verdi selections are from the score of "Il Trovatore," which still retains a first place in the opera houses of the world to-day.

In "La Traviata" Verdi shows once more a glimpse of his later genius. The characterization of his music in this work, would be remarkable, had it not been necessary for him to sacrifice much to the prima donna, who wished to display her vocal attainments as Camille; yet the opera-goer owes to this singer some of the most beautiful examples of coloratura bel canto to be found in modern opera.

The "Sicilian Vespers" is based on an historical event of such character that it becomes practically a national opera. The work achieved but scant success.

"The Masked Ball" was a popular favorite for many years. The scene is laid in New England.

"Don Carlos" is a setting of a Spanish episode of Court life. There are scenes here which foreshadow the coming greatness of Verdi, but conventional usage frequently spoils them.

ILLUSTRATIONS*

89135	*O sommo Carlo* ("*Ernani*") (*Verdi*)	*Battistini, Corsi, Colazza, Sillich and Chorus*
88618	*Monologo* ("*Rigoletto*") (*Verdi*)	*Ruffo*
87017	*La donna è mobile* ("*Rigoletto*") (*Verdi*)	*Caruso*
88018	*Ah, fors' è lui* ("*La Traviata*") (*Verdi*)	*Sembrich*
89060	*Ai nostri monti* ("*Il Trovatore*") (*Verdi*)	*Schumann-Heink–Caruso*

Lesson XVIII

The Late Verdi

With his opera of "Aïda," Verdi's true dramatic greatness stands revealed. As this work was written for the opening of the grand opera house in Cairo, Verdi chose an Egyptian subject, and this seemed to give him an inspiration to depart from the customary operatic model. Although the score is absolutely Italian in melodic feeling, it must be conceded that Verdi was greatly influenced by the Wagner music drama, when he conceived "Aïda." He here uses the orchestra with a proportion and balance in relation to the singers, which is not found in his earlier works. He also introduces local color

* If it seems feasible, practically all, or any of these operas can be given. It may be possible for the class to present one of these operas; different members of the class telling the story and describing the music. These illustrations have been chosen to show the three points mentioned in the lesson. Enough of the story of each opera should be told so that the class will understand where each selection occurs. (See "Victrola Book of the Opera.")

by the use of a few real Oriental airs, but throughout the work there is still the wonderful charm of the best of Italian melody.

GIUSEPPE VERDI

It was sixteen years before his next opera appeared, yet "Otello" is considered by musicians to be Verdi's masterpiece. An excellent condensation of Shakespeare's tragedy was furnished Verdi for his libretto, by the musician, Boïto, who also showed his dramatic power in several scenes, which are his own conception. With "Otello" Verdi shook off all the shackles of conventionality, but still kept his wonderful melodic charm. It is with this work that Verdi openly avows the use of motives, and displays great skill in the working out of these themes in the orchestra.

The composer was in his eightieth year when he wrote his last opera, "Falstaff," yet the work is filled with the spirit of youthful gaiety. This opera is also based on a Shakespearean adaptation made by Boïto, the music becoming a definite part of the action in real Wagnerian manner. The part writing is very complicated in many instances, but Verdi also has displayed a rare and imaginative beauty, which has never been equaled in any of his works.

Streatfeild says of Verdi: "He was not like his great contemporary, Wagner, one of the world's great revolutionists. His genius lay, not in overturning systems and in exploring paths hitherto untrodden, but in developing existing materials to the highest conceivable pitch of beauty and completeness. His music has nothing to do with theories, it is the voice of nature speaking in the idiom of art."

ILLUSTRATIONS*

35265	*Triumphal March* ("Aïda")	*Vessella's Band*
88127	*Céleste Aïda* ("Aïda")	*Caruso*
89028	*Fatal Stone* ("Aïda")	*Gadski-Caruso*
88328	*Credo* ("Otello")	*Amato*
88148	*Willow Song* ("Otello")	*Melba*
89075	*Duet, "We Swear by Heaven and Earth"* ("Otello")	*Caruso-Ruffo*

* One entire opera may be presented if desired. The stories of "Aïda" and "Otello" should be briefly sketched, so the class will understand where these selections occur. Note the duet in "Aïda" as being a concerted finale, yet having direct dramatic thought.

Lesson XIX

Opera in Italy Since Verdi

The composers in Italy since Verdi are:

Arrigo Boïto (1842)..... "Mefistofele," (1868).

Amilcare Ponchielli (1834–1886)..... "La Gioconda," (1876).

Nicolà Spinelli (1865)..... "A Basso Porto," (1894).

Ruggiero Leoncavallo (1858–1919)..... "I Pagliacci," (1892).
"La Bohême," (1897).
"Zaza," (1900).
"Maia," (1910).
"Zingari," (1913).
"Edipo Re" (1921).

Pietro Mascagni (1863)..... "Cavalleria Rusticana," (1890).
"Iris," (1898).
"Ysobel," (1912).

Alberto Franchetti (1860).. "Asrael," (1888).
"Christoforo Colombo," (1892).
"Germania," (1902).

Umberto Giordano (1863)..... "Andrea Chenier," (1896).
"Fedora," (1898).

Giacomo Puccini (1858)..... "Le Villi," (1884).
"Manon Lescaut," (1893).
"La Bohême," (1896).
"La Tosca," (1900).
"Mme. Butterfly," (1904).
"Girl of the Golden West," (1910).
"Il Tabarro," (1919).
"Seour Angelica," (1919).
"Gianni Schicci," (1919).

Ermanno Wolf-Ferrari (1876)..... "Le Donne Curiose," (1903).
"The Secret of Suzanne," (1910).
"The Jewels of the Modonna," (1911).
"L'Amore Medecin," (1913).

RICCARDO ZANDONAI (1880) .... {"Conchita," (1911). "Francesca di Rimini," (1914).

ITALO MONTEMEZZI (1885) ..... {"L'Amore Dei Tre Re," (1913). "Le Nave," (1919).

The direct followers of Verdi were more or less overshadowed by the towering genius of their greater Italian master. It is a strange circumstance that with the exception of Puccini and Wolf-Ferrari, most of the Italian composers are known to fame as composers of only one great work.

Arrigo Boïto is the composer of but one opera, "Mefistofele," yet in this work he has shown himself to be a master of the Wagnerian principles. In this adaptation of "Faust," as an Italian opera, it must be conceded that Boïto has more successfully reproduced the atmosphere of Goethe than any other opera composer who has been inspired by this work. Boïto's dramatic gifts were also an aid to Verdi, for it was Boïto who provided the librettos for both "Otello" and "Falstaff."

ARRIGO BOÏTO

Amilcare Ponchielli is known for his "Gioconda," a work based on Victor Hugo's "Angelo, the Tyrant of Padua." There is much in "Gioconda" which reflects the influence of both "Aïda" and "Mefistofele." Ponchielli was possessed of great dramatic gifts, and he also understood the strength of pure melody.

Nicolà Spinelli, in his "A Basso Porto," gives a picture of the darkest side of life in Naples. It is the first great Italian opera to deal with every-day life, and although the subject, as it here is used, is an unpleasant one, it is a significant fact that in modern music is found a decided tendency toward the picturing of life as it actually exists. One must acknowledge this as one of the results of national expression.

ILLUSTRATIONS*

74651	*L'Altra Notte* (*They Threw My Child*) ("*Mefistofele*") (*Boïto*)	*Alda*
64933	*From the Green Fields* ("*Mefistofele*") (*Boïto*)	*Gigli*
64876	*Voce di donna* (*Angelic Voice*) ("*La Gioconda*")	*Besanzoni*
88246	*Cielo e mar* (*Heaven and Ocean*) ("*La Gioconda*")	*Caruso*
55044	*Dance of the Hours* ("*La Gioconda*")	*Herbert's Orchestra*

* Review the settings of "Faust" made by other composers. Briefly sketch the story of "Gioconda."

Lesson XX

Puccini

The most popular composer in Italy, since Verdi, is Giacomo Puccini, whose works have been successful throughout the musical world. Puccini's first opera, "Le Villi," appeared in 1884. The strange subject is depicted with the imaginative power of a genius; the orchestration, so descriptive of the weird legend, attracted great interest to its young composer, although the work was not, in any sense, a success.

Puccini's next work, "Edgar," was a flat failure, but in his setting of "Manon Lescaut" he shows his true worth, although the Italian version of the story has never been so successful as that by the gifted Frenchman, Jules Massenet. It was with "La Bohême" in 1896 that Puccini achieved his first great triumph, for this setting of Mürger's famous novel will ever remain a masterpiece. While it was impossible to make a connected story from the novel, Puccini's four scenes from the lives of the joyous Bohemians are so filled with the spirit of the story that the work seems complete and altogether satisfying. The composer has never once forgotten his Italian ancestry, although the style and coloring of the music echoes the spirit of Parisian life. No more popular opera has been produced in recent years than Puccini's masterpiece, "La Bohême."

GIACOMO PUCCINI

In 1900 another triumph awaited the composer in the production of "La Tosca," a clever condensation of Sardou's famous drama. Strangely enough, "La Tosca" and "Gianni Schicci" are the only operas by Puccini in which the scene is laid in Italy.

"Madam Butterfly," with its scenes set in Japan, was first produced in Milan in 1904, and was pronounced a failure. It remained for America to recognize the beauty and charm of this work, which has done more to popularize Puccini's name in this country than all his other operas. The success of the work in America has spread

through Europe, although the Italians still favor "La Bohême" and "Tosca."

In 1910 American critics rather severely arraigned Puccini for attempting the musical setting of the American play, "The Girl of the Golden West." While visiting America for the production of "Madame Butterfly," Puccini saw Blanche Bates in the character of *Minnie,* and asked Mr. Belasco if he might use as his next libretto "The Girl of the Golden West." The production of this work was awaited with interest and rightly enough the premiere took place in America. Even Puccini's great popularity in this country did not offset the strange combination of American cowboys singing in tones of Italian lyric beauty, and the opera did not meet with the sympathetic interest anticipated by the composer. It was not until the production of the work in Europe that any true appreciation was shown for this opera. Although there are moments of great dramatic strength in "The Girl of the Golden West," there is less of the impassioned Puccini melody than is to be found in his earlier works.

In 1919 appeared three short operas, "Il Tabarro," "Seour Angelica" and "Gianni Schicci," which have met with great success in Europe as well as America.

Puccini's genius reflects the happy combination of Italian melody as adapted to the Wagner music drama.

Many years ago the great Verdi named Puccini as his rightful successor, and the world has certainly justified Verdi's choice.

ILLUSTRATIONS

88002	*Rudolph's Narrative* ("*La Bohême*")	*Caruso*
74400	*Vissi d'arti* ("*Tosca*")	*Alda*
64560	*Musetta Waltz* ("*La Bohême*")	*Gluck*
96002	*Quartet—"Farewell Sweet Love"* ("*La Bohême*")	*Farrar-Viafora-Caruso-Scotti*
88122	*Cantabile di Scarpia* (*Venal, My Enemies Call Me*) ("*Tosca*")	*Scotti*
64886	*Ch'ella mi creda* (*That She May Believe Me*) ("*The Girl of the Golden West*")	*Johnson*
64802	*O mio babbino caro* (*Oh My Beloved Daddy*) ("*Gianni Schicci*")	*Alda*
88113	*Un bel di vedremo* (*Some Day He'll Come*) ("*Madame Butterfly*"	*Farrar*
89131	*Tutti i fior* (*Duet of the Flowers*) ("*Madame Butterfly*")	*Alda-Homer*

Lesson XXI

Mascagni and Leoncavallo

All the greatest of the present Italian opera composers reflect the combination of the Italian bel canto with the principles of the Wag-

nerian music drama. Although Puccini is the most prolific composer of Italy, Leoncavallo in "I Pagliacci," and Mascagni in "Cavalleria Rusticana," both have achieved universal recognition.

PIETRO MASCAGNI

Pietro Mascagni (1863) won his first fame as an opera composer with his "Cavalleria Rusticana," produced in 1890. The success of this work has been phenomenal. The story is a simple Sicilian tale, which Mascagni has set to vigorous music, oft-times coarse, but always melodious. The over-praise of "Cavalleria" had a serious effect on Mascagni's later works, for he has not again equaled the strength of his first opera. "L'Amico Fritz" and "I Rantzau" were both failures. "Guglielmo Ratcliffe" and "Silvano," both produced in 1895, have never been given outside of Italy. "Zanetto" (1896) is said to be very popular throughout Italy. "Iris" (1898), based on a Japanese story, has been produced in many cities of Europe and in America. "Isabeau" (1918), Mascagni's latest work, has won for the composer but moderate success.

RUGGIERO LEONCAVALLO

Ruggiero Leoncavallo (1858-1919), although older in years than Mascagni, followed the lead of the composer of "Cavalleria" in the writing of "I Pagliacci" (1892); this opera is also a setting of a simple Italian tale of every-day life. Although it is but a short work, it is the only one of Leoncavallo's compositions which has scored a genuine success. "La Bohême" (1897) was completely overshadowed by Puccini's setting of the same story. "Zaza" (1900) found little favor in Italy. In 1913 Leoncavallo came to America to produce "Zingari," an opera founded on a Hungarian gypsy theme. There is little in "Zingari" which Leoncavallo had not already expressed in "I Pagliacci." Leoncavallo is too theatrical and sensational in his art to be considered as a remarkable genius. His music is reminiscent of Wagner, Meyerbeer and Verdi, yet his com-

mand of orchestral forces gives an impassioned dramatic strength to all his works. Leoncavallo wrote all his own librettos. After Leoncavallo's death, "Edipo Re," which he wrote for his friend, Titta Ruffo, was given its production.

ILLUSTRATIONS*

87072	*Siciliana* (*Thy Lips Like Crimson Berries*) ("*Cavalleria Rusticana*") (*Mascagni*)	*Caruso*
68218	*Opening Chorus* ("*Cavalleria Rusticana*")	*La Scala Chorus*
	Regina Coeli ("*Cavalleria Rusticana*")	*Minolfi-Rambelli*
45186	*Intermezzo* ("*Cavalleria Rusticana*") (*Mascagni*)	*Herbert's Orchestra*
64907	*Zaza, piccola zingara* (*Little Gypsy*) ("*Zaza*") (*Leoncavallo*)	*Zanelli*
88092	*Prologue* ("*I Pagliacci*") (*Leoncavallo*)	*Scotti*
88398	*Ye Birds Without Number* ("*I Pagliacci*") (*Leoncavallo*)	*Bori*
88061	*Vesti la giubba* ("*On With the Play*") ("*I Pagliacci*") (*Leoncavallo*)	*Caruso*

Lesson XXII

Modern Opera in Italy

The Italy of to-day still maintains its supremacy as leader of the opera school, and new works by Italians are constantly appearing. Alberto Franchetti (1860-) has been called "The Meyerbeer of Modern Italy." His best music is written for massive stage effects of a spectacular character. "Christoforo Colombo" was written for the Columbus celebration in 1892. It was produced at that time in Genoa, but it was not heard in America until 1913. "Germania," a setting of the student uprising in Germany during the Napoleon campaigns, was produced in Milan in 1902, and was heard in America in 1910.

Umberto Giordano (1863), although the composer of several operas, did not reach distinction until 1896, when "Andrea Chenier" scored a real success. "Fedora" (1898) was also successful, but "Siberia" (1904) and "Mme. Sans Gene" (1913), Giordano's latest works, have not met with such immediate favor.

The greatest genius of opera to-day is the young Ermanno Wolf-Ferrari (1876), whose works have been received with such great enthusiasm in Europe and America in the past ten years. Wolf-Ferrari is the son of a German father and an Italian mother. He was trained in the strictest rules of counterpoint by Josef Rheinberger, of Munich; then went to Italy, where he spent several years under the guidance of Verdi. The result is a German foundation of composition and orchestration, combined with the Italian melody, giving its expression

* A complete presentation of either "Cavalleria Rusticana" or "I Pagliacci" may be given if desired. See "Victrola Book of the Opera."

ERMANNO WOLF-FERRARI

in the mould of the Wagnerian music drama. Wolf-Ferrari, in "Le Donne Curiose," a setting of Goldoni's comedy, and in "The Secret of Suzanne," a little one-act comedy, has displayed a charm and grace which are reminiscent of Mozart. "The Jewels of the Madonna," which was given its Italian premiere, under the direction of the composer, by the Chicago Opera Company, in January, 1912, is one of the greatest operatic works since Wagner. A sordid, unpleasant tale of Neapolitan every-day life is the theme, but Wolf-Ferrari's remarkable dramatic sense (the composer writes his own librettos) has given a perfect picture of Naples to-day. Wolf-Ferrari's use of the Neapolitan folk melodies is masterful. No composer since Dvořák has caught the essence of the folk spirit as does the composer in this opera.

"L'Amore Medicin," a setting of Molière's comedy, was produced in 1913 with great success.

Riccardo Zandonai (1880) is a recent addition to the list of opera composers of Italy. Zandonai, while influenced by the national idea of modern music, is also exceedingly original in his instrumentation and methods of composition. "Conchita," produced in 1912, is a remarkable blending of Spanish folk music and modern impressionism.

"Francesca di Rimini," produced in 1914, is an excellent example of the modern music drama of the Italian impressionistic type.

The sensational success of "L'Amore Dei Tre Re" ("The Love of the Three Kings"), produced in New York, January 2, 1913, introduced to the operatic world another youthful genius in Italio Montemezzi (1885), who has been proclaimed as "the legitimate heir to the supremacy of Verdi."

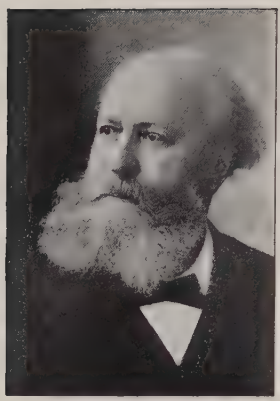
Montemezzi's "Le Nave," based on the drama by d'Annunzio, is a gigantic work, but will never attain the universal popularity of "L'Amore Dei Tre Re."

ILLUSTRATIONS

87193	*Rafael's Serenade* ("*Jewels of the Madonna*") (*Wolf-Ferrari*)	*Amato*
64905	*My Love Compels Thy Love* ("*Fedora*") (*Giordano*)	*Johnson*
88060	*Aria—"Over the Azure Fields"* ("*Andrea Chenier*") (*Giordano*)	*Caruso*
87053	*Students Arise* ("*Germania*") (*Franchetti*)	*Caruso*
35270	*Intermezzo* ("*Jewels of the Madonna*") (*Wolf-Ferrari*)	*Victor Concert Orchestra*

Lesson XXIII

Gounod



CHARLES GOUNOD

The opera in France, up to the middle of the nineteenth century, was entirely influenced by either Italian or German composers. Yet the modern French opera school is one of the strongest forces in the development of the music drama since Wagner.

The greatest genius of the modern French school was Charles Gounod (1818-1893), who was trained in the school of Meyerbeer, but who was also strongly influenced, first by the purity and serenity of Mozart, later by the strength of Wagner.

It was Gounod's original intention to enter the church, and he always retained an interest in religion, which is reflected in his style of composition. Gounod's first opera, "Sapho" (1851), was never really successful, but in his setting of Molière's comedy, "Le Médecin Malgré Lúi" (1858), he scored an immediate popularity.

It was not until 1859 that Gounod's reputation was absolutely established, with the production of his masterpiece, "Faust." No later work by this composer has ever reached the heights of dramatic musical beauty which is found in his setting of Goethe's tragedy. It is strange that this work, so essentially Teutonic in idea, should have appealed so strongly to the French imagination. Berlioz used the story for his Dramatic Cantata, "The Damnation of Faust" (1846). This work undoubtedly paved the way for the later popularity of Gounod's opera.

No work of the nineteenth century French school is so well known or so universally popular as is "Faust."*

"Philémon et Baucis" (1860) was built on the lines of the opéra comique; with "La Reine de Saba" (1862) Gounod returned to the grand opera style again, but neither in this work, nor in "Mireille" (1864) did he achieve the popularity of "Faust." In 1869 the composer's "Roméo et Juliette" was given to the world. This setting of Shakespeare is ranked next to "Faust" in the catalogue of Gounod's

* In giving "Faust" by Gounod, review the Faust legend as it is used in music. The legend of the redeeming power of woman's love is found in all folk legends. On the sea it becomes "The Flying Dutchman"; in the South, "Don Juan"; in the mountains, "Manfred"; in the forest towns, "The Free-shooter"; in the scholastic towns, "Doctor Faustus."

works, yet there are many critics, who, although acknowledging the beauties of Gounod's other works, claim immortality only for "Faust."

Although Gounod was a great musician and a thorough master of instrumentation, his dramatic compositions, as one writer says, "seem to hover between mysticism and voluptuousness. This contrast between two opposing principles may be traced in all his works, sacred or dramatic; in the chords of his orchestra, majestic as those of a cathedral organ, we recognize the mystic—in his soft and original melodies, the man of pleasure. In a word, the lyric element predominates in his work, too often at the expense of variety and dramatic truth."

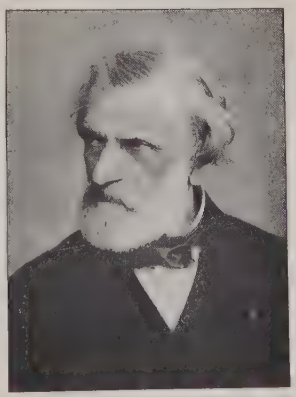
ILLUSTRATIONS

88203	*Dio possente* (*Even Bravest Heart*) ("*Faust*")	*Scotti*
88024	*Jewel Song* ("*Faust*")	*Sembrich*
89040	*Elle ouvre sa fenêtre* (*She opens the Window*) ("*Faust*")	*Farrar-Journet*
95203	*Prison Scene* ("*Faust*")	*Farrar-Caruso-Journet*
74512	*Waltz Song* ("*Romeo and Juliet*")	*Galli-Curci*
64096	*Lend Me Your Aid* ("*Queen of Sheba*")	*Williams*

Lesson XXIV

Opéra Comique in France

The real founder of modern French opéra comique was Daniel Auber (1782-1871), whose long life enabled him to see the rise of the French school of opera, the reforms of Wagner and the dawn of modern music. Auber is noted for his operas of the lighter style, the two best known being "Fra Diavolo" and "Masaniello."



AMBROISE THOMAS

Auber had many imitators, chief among them being Adolphe Adam (1803-1856), whose "Chalet" and "Postillon de Longjumeau" are both still given: and Félicien David (1810-1876), who was the first Frenchman to bring Oriental color into music, as he chose Oriental subjects for all his operas. His best work was "Le Désert."

Auber's successor as Director of the Paris Conservatoire was Ambroise Thomas (1811-1896). His greatest work is "Mignon," which was produced in 1866. Like "Faust," this opera is a setting of a Goethe play, "Wilhelm Meister." Although "Mignon" has gained a world-wide popularity it is heard infrequently at modern opera houses. Like Gounod,

Thomas went to Shakespeare for the inspiration of his second great work, "Hamlet," which was produced in 1868. It scored a success in Paris, but has been rarely heard outside of France.

There are three other opera composers of this period who must be briefly considered:

Ernest Reyer (1823-1909) uses the same Nibelungen legends in his "Sigurd" which Wagner uses in "The Ring of the Nibelungs."

Léo Delibes' (1836-1891) greatest work is the East Indian opera of "Lakmé." He has also written many charming ballets.

Edouard Lalo (1823-1892) is a composer of charming grace. His greatest work is "Le Roi d'Ys."

ILLUSTRATIONS

64669	*Laughing Song ("Manon Lescaut")* (*Auber*)	*Galli-Curci*
63171	*Agnes, Beautiful Flower ("Fra Diavolo")* (*Auber*)	*Lara*
74510	*Bell Song ("Lakmé")* (*Delibes*)	*Galli-Curci*
64171	*Vieni al contento* (*In Forest Depths*) *("Lakmé")* (*Delibes*)	*McCormack*
74489	*Polonaise ("Mignon")* (*Thomas*)	*Garrison*
88619	*Brindisi ("Hamlet")* (*Thomas*)	*Ruffo*
74552	*Thou Brilliant Bird ("Pearl of Brazil"* (*David*))	*Galli-Curci*

Lesson XXV

Bizet

The greatest genius of the French opera was Georges Bizet (1838-1875), whose last work, "Carmen," is considered the greatest opera that was ever written.

With Bizet's compositions the influence of Wagner is more keenly felt than in the works of any other French composer. Bizet's genius is first shown in two Oriental works modeled after David, and employing the ideas of Wagner. These are "The Pearl Fishers" and "Djamileh," which, although Oriental and charming, seem scarcely worthy to rank with his masterpiece, "Carmen." It seems hard to realize that when produced in 1875 this great work was received with such coldness that Bizet died shortly after its performance, a broken-hearted man. The popularity of "Carmen" has been phenomenal, but it is rightly deserved, for in no modern work has

GEORGES BIZET

the true dramatic depth of tragedy been more fittingly set to music than in this remarkable picture of Spanish life and character. "Carmen" may rightly be considered national opera, for, although the work of a French composer, the spirit of the Spanish folk has been reflected in every measure of this music. Although not an opera, the incidental music which Bizet wrote for Alphonse Daudet's drama, "L'Arlésienne," is considered as one of the greatest dramatic works of the modern French school.

Bizet's chief characteristic was the national atmosphere with which he surrounded all of his works. In his two earliest operas the Oriental coloring is most charmingly used, while in "L'Arlésienne" and "Carmen" the warm tones of the south and the characteristic rhythms of Southern France and Spain are remarkably portrayed in the music.

ILLUSTRATIONS

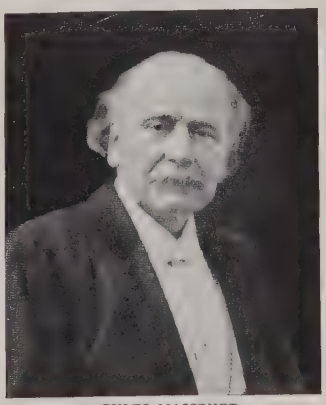
All of "Carmen" that is possible. See "Victor General Catalog," under the heading "Carmen," in its alphabetical order. There are also several excellent records from "L'Arlésienne."

Lesson XXVI

Massenet

The most prolific opera writer of recent times was Jules Massenet (1842-1912), of the French modern opera school. Massenet was graduated from the Conservatoire, winning the Grand Prix de Rome, and after his return from Italy became a professor at the Conservatoire, and also a Director at the Opéra Comique.

Massenet's operas are classed as lyric dramas, and follow the general idea of Gounod, from whom he has inherited a sensuous melodic gift, which is ever the great charm in his works. Massenet also proved himself susceptible to the influence of Wagner; although, even in those operas where the Wagnerian system of guiding themes is most apparent, one ever feels the distinct influence of the French school. His works have had a tremendous vogue in France, England, and America, in the past decade. Massenet has used many subjects from all schools and lands, as the dramatic foun-



JULES MASSENET

dations for his works. His first successful opera was "Le Roi de Lahore," which was produced in 1877. "Hérodiade," in 1881, contains some of the best music the composer has ever written, though the spectacle of Salome singing a love duet with John the Baptist, can hardly be considered as dramatically fitting.

"Manon" (1884) is one of Massenet's most beautiful works, for this delicate drama is admirably suited to his style. "Le Cid" and "Le Mage" were regarded as failures, but "Esclarmonde" (1889) marks an important stage in Massenet's career, as his use of the Wagnerian principles now becomes clearly apparent.

For his next work Massenet uses a German text, Goethe's "Werther" (1892), inspiring him with a musical setting considered by many musicians to be his best. "Thaïs" and "La Navarraise" were both produced in 1894 and have proved to be remarkably popular, though hardly to be ranked with the composer's best works. The sentimental quasi-religious appeal of "Thaïs" has proved to be a strong attraction to the general public, though its superficialities are most apparent to the serious musician. "Sapho" (1897), "Cinderella" (1899), and "Grisélidis" (1901), are all works of light calibre, but in 1902 Massenet revealed an almost forgotten genius in "Le Jongleur de Notre Dame," which is a musical setting of an old mediæval legend that is sincere, simple and beautiful in its direct appeal. In 1890 "Don Quichotte," the greatest character study in music of to-day, made a successful début. Massenet's last work, "Cleopatra," has been presented in Europe and America and has won great success.

ILLUSTRATIONS*

88153	*Aria—"Fleeting Vision"* ("*Hérodiade*") (*Massenet*)	*de Gogorza*
88146	*Farewell, Our Little Table* ("*Manon*") (*Massenet*)	*Farrar*
64234	*Why Awake Me?* ("*Werther*") (*Massenet*)	*Clement*
89123	*Duet—With Holy Water Anoint Me* ("*Thaïs*") (*Massenet*)	*Battistini-Janni*
74135	*Meditation* ("*Thaïs*") (*Massenet*)	*Powell*
74123	*Legend of the Sagebrush* ("*Jongleur de Notre Dame*") (*Massenet*)	*Journet*
64587	*Air de la lettre* ("*Cléopâtre*") (*Massenet*)	*Journet*

Lesson XXVII

Modern Opera in France

The French music of to-day reflects the phase of modern French literature and art, which is known as "Impressionism." † One of the

* The stories of "Manon," "Thaïs" and "Hérodiade" should be sketched. The complete story of "Jongleur" is an excellent one for use in the school, as it is such a good example of mediæval musical life. As this selection is taken from an old French legend, and the music is from an old air, it is a splendid illustration of the adaptation of national composition by our modern composers.

† Review Lesson XXVI, Part II, and Lesson XXIX, Part III. Speak at length on the modern impressionistic school of French literature and art. Review the influence of literature and art on the music of France since the Revolution.

best critics of the time speaks of these composers as "writing the music of to-morrow." It is certainly the most important music of to-day.

Vincent d'Indy (1851-), a follower of the school of César Franck, is the most avowed Wagnerian of this group. His "Fervaal" (1897) was clearly modeled after the patterns of Wagner, but his later works have shown a decided leaning toward the impressionistic school.

VINCENT D'INDY

Gustave Charpentier (1860-) struck a new note in the French opera, when his "Louise" was first heard in 1900. This work, which is the story of an every-day working girl in Paris, is a marvelous picture of the seamy side of the Bohemian life in Paris to-day. In a certain sense this is a remarkable illustration of national expression. In 1914 appeared a sequel to "Louise" in "Jullien," a composition which is an operatic version of the composer's earlier work, "The Life of the Poet." This work is very intricate and will never meet with the popular success of "Louise."

Claude Debussy (1862-1918) was the most individual genius of the modern musical world. Debussy returned to the old Greek modes for his melodic inspiration, and his music was, as one writer says, "a fluid impressionism." In "L'Enfant Prodigue," his first opera, he hinted at his new forms, but with "Pelléas et Mélisande" he portrayed a marvelous example of the mystery of the poet Maeterlinck, reflected in a musical setting. In his last work, "St. Sebastian" (1911) Debussy carried his ideas still further. Here the lines are declaimed, without musical accompaniment, the music being entirely symphonic in character, and reflecting the action of the piece. We are too near to the music of Debussy to see his works in their proper perspective; only time will tell if this is to be the lasting form of opera in the future.

GUSTAVE CHARPENTIER

A direct follower of Debussy is Paul Dukas, whose greatest

operatic work is his setting of Maeterlinck's "Ariane et Barbe Bleue"; Henri Fevrier, whose "Monna Vanna" is another Maeterlinck opera; and Maurice Ravel, whose short opera, "L'Heure Espagnole" has attracted much attention.

Camille Saint-Saëns, the Dean of the French Opera, still clings to the old form of French grand opera. His Biblical opera, "Samson et Dalila," was produced in 1876, and it is but natural that it shows the influence of the old school. But in "Dejanire" (1914) Saint-Saëns clearly shows that he is not in sympathy with the new school of French opera. The work was a failure.

Other French operas which have won a place in public favor in America as well as France are: "Le Chemineau" and "Le Sauteriot." by Xavier Leroux; "Le Vielle Aigle," by Raoul Gunsbourg; "Aphrodite," by Camille Erlanger; "Mme. Chrysantheme," by Andre Messager; "Noel," by Frederic d'Erlanger, and "Marouf," by Henri Rabaud.

ILLUSTRATIONS

74252	*Depuis le jour* (*Ever Since the Day*) ("*Louise*") (*Charpentier*)	*Gluck*
*35464	*Prelude—L'Après-Midi D'un Faune* (*Debussy*)	*Symphony Orchestra of Paris*
17624	*Chorus—Spring Flowers* ("*Samson et Dalila*")	*Chorus of Women*
88627	*Dalila's Song of Spring* ("*Samson et Dalila*") (*Saint-Saëns*)	*Homer*
88201	*Love, Thy Aid* ("*Samson et Dalila*") (*Saint-Saëns*)	*Homer*
74671	*Bacchanale* ("*Samson et Dalila*") (*Saint-Saëns*)	*Philadelphia Orchestra*
88199	*My Heart at Thy Sweet Voice* ("*Samson et Dalila*") (*Saint-Saëns*)	*Homer*

Lesson XXVIII

Modern Opera in Germany

Wagner's ideas and theories have influenced the music since his time, not only in the instrumental compositions, but in the operatic schools as well. (See Lesson XIX, Part II, and Lesson XXIX, Part III.) At the time of Wagner there were two excellent German opera composers who were directly influenced by both Wagner and Liszt; these men were Peter Cornelius (1824-1874), whose "Barber of Bagdad," produced in 1858, shows many of Wagner's ideas; and Hermann Goetz (1840-1876), whose best opera is a musical setting of Shakespeare's "Taming of the Shrew."

Carl Goldmark (1830-1915) has written three excellent operas, reflective of the Wagnerian principles. "The Queen of Sheba"

* Debussy's peculiar style cannot always be clearly comprehended from his opera airs, for the voices declaim rather than sing. Therefore the Prelude to "The Afternoon of a Faun" has been chosen as his most representative orchestral composition.

(1875) was his first work and was received with tremendous enthusiasm. "Merlin" (1888) has never been so popular; but "The Cricket on the Hearth" (1896), a setting of Dickens' story, is filled with the simple, natural charm of the German Singspiel, and is entitled to its popular place in the modern opera repertoire.

ENGELBERT HUMPERDINCK

Engelbert Humperdinck (1854-1921) sprang into immortal fame with his first opera, "Hänsel and Gretel" (1893). This charming use of the old folk tale, set in a modern version of the Singspiel, has been the most popular German opera of modern days. In 1910 Humperdinck's "Die Königskinder" was produced in New York, and bids fair to rival "Hänsel and Gretel" in the public's affection. Humperdinck's two operas are the best use of the folk spirit which has come into modern German music. "The Miracle," Humperdinck's magnificent stage spectacle, and "Die Marketenderin," his new comic opera, have recently been produced.

The greatest genius of modern German opera is the remarkable composer, Richard Strauss (1864-), who has carried the ideas of Wagner and Liszt to a dangerous extreme. Strauss has written in all forms, but his remarkable dramatic gift of musical characterization is almost as strongly felt in his instrumental compositions as in his operas. His first opera, "Guntram" (1894), was not remarkable, but in "Feuersnoth" (1901) he showed his true greatness, by his use of an old folk tale, in a modern version of the Singspiel. In 1905, the artistic world eagerly welcomed his masterpiece, the setting of Oscar Wilde's "Salome." Over this remarkable work bitter war has raged; but the fact remains, that no such character drawing in music has ever been conceived, as that which Strauss has employed in this marvelous music drama. With "Electra" he carried his theories still farther, and the music of the orchestra, and that sung by the singers, is worked out in an almost barbarous cacophony. In his next work Strauss has assumed the naïve grace of Mozart, and has composed a comic opera, entitled "The Rose Cavalier." Here also his contrapuntal strength and marvelous orchestration places this work in a class by itself. "Ariadne auf Naxos" and a ballet, "The Legend of Joseph," are the latest dramatic works by Strauss.

Wilhelm Kienzl (1857) is also a follower of Wagner and was one of the first to declare that the Wagnerian principles could be used for simple drama as well as for settings of heroic subjects. "Der Evangelimann" (1894), which met with remarkable success in Europe, proved Kienzl's contention. "Der Kuhreigen," produced in Vienna in 1911 and in America in 1912, is a setting of a romantic tale founded on an historical incident of the French Revolution.

Other German operas of to-day are:

Eugene d'Albert (1864), "Tiefland";
Max Shillings (1868), "Ingewelde";
Siegfried Wagner (1869), "Der Bärenhäuter."

ILLUSTRATIONS

68481	*Fantasie* ("*Evangelist*") (*Kienzl*)	*Apollo Orchestra*
87526	*Hexenritt und Knusperwalzer* ("*Hänsel and Gretel*") (*Humperdinck*)	*Gluck-Homer*
87041	*Magic Tones* ("*Queen of Sheba*") (*Goldmark*)	*Caruso*
89099	*Susie, Little Susie* ("*Hänsel and Gretel*")	*Gluck-Homer*
89100	*I am the Sleep Fairy* ("*Hänsel and Gretel*")	*Gluck-Homer*

CHORUSES

As choruses, illustrative of this period, are difficult to obtain, a review is suggested.

Lesson XXIX

Modern Oratorio

All oratorios have been influenced by the opera ever since the birth of the two forms. In the modern schools this influence is more keenly apparent in the French and Italian schools, for the oratorios which have come from Germany and England, are more truly religious in character. Verdi's great Requiem Mass (1874) was written for Manzoni, the Italian patriot; and while reflecting the style of the composer, it shows a great advance in religious feeling compared with the Italian church compositions at the time of Rossini. On his accession to the Papal See, Pius X ordered the return to the Gregorian Chant, and the influence of this truly religious reformation in music is already strongly noticeable in the masses of Don Lorenza Perosi (1872), who has united the style of Palestrina with modern dramatic expression.

CAMILLE SAINT-SAËNS

In France, Charles Gounod wrote three oratorios which are reflective of the same style as his operas. These works are "Messe Solennelle" (1850), "Redemption" (1883), "Mors et Vita."

Saint-Saëns' Biblical opera, "Samson et Dalila" (1877), is frequently presented on the concert stage as an oratorio.

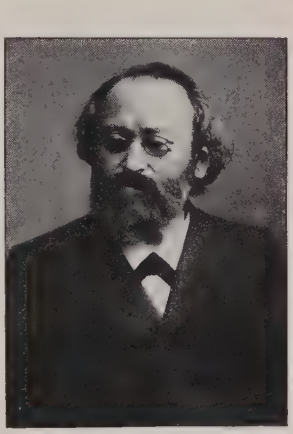
"The Seven Last Words of Christ" (1867), by Théodore Dubois (1837), is another excellent example of the French style.

But the greatest French work in this form is unquestionably "The Beatitudes," by César Franck (1822-1890), who also wrote two other oratorios, entitled "Ruth" and "The Redemption."

Gabriel Pierné (1874) is the most conspicuous figure in French Oratorio to-day. His greatest work is "The Children's Crusade" (1905).

In the German school the most remarkable oratorio is the "German Requiem," of Johannes Brahms, which is regarded as the greatest modern composition for chorus.

Max Bruch (1838-1921), of the German school, wrote several excellent cantatas, among them "Frithjof," "Fair Ellen" and "Odysseus."



MAX BRUCH

Of the younger German composers, Georg Schumann has produced a choral work, a remarkable oratorio based on the story of "Ruth."

Antonin Dvořák left three excellent choral works, "Stabat Mater," "St. Ludmilla," and "Requiem Mass," which are often given.

Grieg's cantata, "Olaf Trygvason," is an example of national expression.

The greatest modern oratorios of the school of Händel are the three works by Edward Elgar, of England; "Caractacus," "The Apostles," and "The Dream of Gerontius."

The greatest oratorio by an American composer is "Hora Novissima," by Horatio Parker, which is considered one of the finest examples of modern oratorio.

A number of excellent cantatas were written by American composers in celebration of the Tercentenary of the Landing of the Pilgrims. Among the best of these works are: "The Rock of Liberty," by Rossiter G. Cole, and "The Landing of the Pilgrims," by Louis Adolphe Coerne.

ILLUSTRATIONS

35075	*Unfold Ye Portals* ("*The Redemption*") (*Gounod*)	*Trinity Choir*
88514	*Requiem Mass—Ingemisco* (*Sadly Groaning*) (*Verdi*)	*Caruso*
74399	*Panis Angelicus* (*Oh Lord Most Holy*) *In Latin* ('*Cello obbligato*)	*Alda*
88416	*Agnus Dei* (*Lamb of God*) (*Bizet*) *In Latin*	*Schumann-Heink*

Lesson XXX

Opera in America

It has been said that the Americans of the present day are the greatest patrons of opera in the world. It is certainly true that the greatest singers of the world are receiving their largest fees to appear before American audiences, while the eyes of all the operatic composers of Europe are looking toward America as the land certain to give them fame and fortune with the production of any new good work. As a further proof of this it will be easy to recall that several of the greatest modern operas have been given their premieres on the American opera stage during recent years, and that their composers have come to America personally to superintend the production. These works are: "The Girl of the Golden West," Puccini; "Goyescas," Granados; "Königskinder," Humperdinck; "The Jewels of the Madonna," Wolf-Ferrari; "Zingari," Leoncavallo; "Edipo Re," Leoncavallo (posthumous); "Isabeau," Mascagni; and "The Blue Bird," Albert Wolff.

PHOTO WHITE

VICTOR HERBERT

Americans have been popular for many years on the opera stages of Europe, and it may be said that the greatest successes of recent years have been won by American singers.

Both the Metropolitan and the Chicago Opera Companies are regarded as the best opera organizations in the world.

While ideal performances of opera are given in the languages in

* The National Federation of Music Clubs awarded the five thousand dollar prize for the best setting of the oratorio, "The Apocalypse," to Paulo Gallico. This was produced at the biennial of the Federation, June, 1921.

HORATIO PARKER

which the operas were written by both of these companies, there is little attempt being made in America to give equally ideal performances in English.

Several American operas have been produced by both of these organizations, but although several of these works were received with enthusiasm they were given but few performances.

The Metropolitan Company has produced "The Sacrifice" and "The Pipe of Desire," both by Frederick Converse; "Mona," a remarkable work by Horatio Parker;* "Cyrano," another deservedly successful opera by Walter Damrosh; "The Canterbury Pilgrims," by Reginald DeKoven; "Shanewis," an Amerian Indian opera by Charles Wakefield Cadman; "The Legend," by Joseph Breil, and "Cleopatra's Night" and "Azora," by Henry Hadley. The Chicago Opera Association has produced "Natoma" (1911) and "Madeleine" (1917), both by Victor Herbert; "Rip Van Winkle" (1920), by Reginald DeKoven, and the ballets "Boudour" (1920), by Felix Borowski, and "The Birthday of the Infanta" (1920), by John Alden Carpenter.

Much is also being done for the betterment of opera in the smaller cities by the excellent traveling organizations now presenting English versions of the greatest operatic masterpieces.

The greatest musicians of the world agree that within the next decade an American School of Opera will be an accomplished reality.

ILLUSTRATIONS

74274 *Natoma—Spring Song (I List the Trill of Golden Throat) (Act II)* *Gluck*
55113 *Natoma—Dagger Dance, Act II* *Herbert's Orchestra*
†—— *Song of the Robin Woman "Shanewis" (Cadman)*

SUGGESTIONS FOR REVIEW

Give the composer, his period, nationality, and school. Briefly state what type of music is found in each selection and what voices are heard:

Benediction of Swords, "Huguenots."

Largo al Factotum, "Barber of Seville."

* Horatio Parker also won the prize given by the Federation of Music Clubs for the best opera by an American composer. His work, which is entitled "Fairy Land," was produced in Los Angeles, June, 1915.

† In preparation.

Habanera, "Carmen."
Wotan's Farewell, "The Valkyrie."
La Donna è mobile, "Rigoletto."
Duet of Flowers, "Madame Butterfly."
Brünnhilde's Battle Cry, "The Valkyrie."
Comfort Ye My People, "The Messiah."
If With All Your Hearts, "Elijah."
My Heart at Thy Sweet Voice, "Samson and Delilah."
Prize Song, "Meistersinger."
Sextet, "Lucia."
Ah fors' è lui' "Traviata."
Cujus Animam, "Stabat Mater."
Toreador Song, "Carmen."
Jewel Song, "Faust."
Invocation, "Magic Flute."
I Have Lost My Eurydice. "Orpheus and Eurydice"
Largo, "Xerxes."
The Fatal Stone, "Aïda."

Analyses

Records are arranged according to the alphabetical order of the names of the composers or by nationality when no composer is given.

These short analyses are guides for the study of the records suggested as illustrations for the previous lessons. They are necessarily condensed and should be expanded by the teacher from personal wide reading and experience. We have given the translations of the principal selections, but not of those sung in English or of which the words are well known or easily obtained from other sources.

The "Victrola Book of the Opera," containing the stories of over one hundred operas, will be indispensable in presenting operatic numbers. The words of all the principal operatic arias will be found in "The Victrola Book of the Opera."

64482 *El Celoso* (*The Jealous One*) — *Alvarez*

This song is in the form of the Habanera, which is one of the most popular of the dance song forms of Spain. Strangely enough the Habanera was brought to Spain from Havana (hence its name), having been introduced into Cuba from Africa by the negroes. It is sometimes called Creole contra dance. Bizet immortalized the form in his famous Habanera in the first act of "Carmen." A Habanera usually consists of a short introduction and two themes of either eight or sixteen measures. One is major and the other minor, the second theme answering the purpose of a refrain. When the dance is used as a song form, many changes take place in this definite pattern. The composer of this song is Alvarez, who is but little known outside of his native land, where he is considered one of the most popular of modern Spanish composers. [*Lesson XVII, Part I.*]

64819 *Seguidilla* — *Albeniz*

Don Isaac Albeniz (1860-1909) was the Spanish court pianist of his time, and wrote many interesting compositions, all of which reflect the influence of the modern impressionistic school of France. He is regarded as the pioneer in the modern renaissance of Spanish music. The "Seguidilla" is one of the Spanish dances which reflects the music of the Moors. It is a spirited and gay country dance, which is very popular among the Andalusian peasants. Often the dancers sing love verses as they dance the Seguidilla. Like most of the Spanish dances, the Seguidilla betrays caprice, coquettishness and romance. [*Lesson XXVII, Part II.*]

64842 *La Gitana* — *Arabo-Spanish*

This beautiful old dance song of the 18th century is one of the many evidences found in Spanish folk music of the influence of the Moors on the art of Spain. Among the music of the gypsies of Spain to-day, many of the Oriental rhythms and melodic characteristics left by the Moors are to be found. This arrangement for violin was made by Fritz Kreisler, who also used the theme of this song for one of the charming numbers in his light opera, "Apple Blossoms." The use of the castanets, and the peculiar Spanish rhythm should be especially noted. [*Lesson I, Part I; Lesson XVII, Part I.*]

17793 *Il bianco Cigno* — *Arcadelt*

Jacob Arcadelt (1514-1575) belongs to the Fourth Period of the Netherland School and was contemporaneous with Orlando de Lassus. As de Lassus car-

ried Netherland School teaching into Bavaria, so Arcadelt took the principles to France. Previous to his residence in Paris, Arcadelt was a chorus-master at St. Peter's in Rome. Many motets and masses from his pen are in the collection of the papal chapel, yet the majority of the works written at this time were secular in character. Most of the great Madrigals, for which he was famous, date from this period. The latter part of his life, which was spent in Paris, where he was in the service of the Duke of Guise, he devoted almost exclusively to sacred composition. It is as a composer of Madrigals that Arcadelt is famous. This air is from one of the Madrigals for four voices and is one of the best known songs of this period. The words are:

"The white swan sings of love and I too will sing as I reach my life's end. The swan died in a strange way but I am dying happy. I am full of joy and desire and feel no pain in death. I would willingly die the same death a thousand times."

[*Lesson V, Part II.*]

64398 *The Lass With the Delicate Air* — *Dr. Arne*

This charming old English song belongs to the eighteenth century. Dr. Thomas Arne lived from 1710 to 1778, and was not only an excellent performer on the violin and spinet, but also conducted both choruses and orchestras. In his day he was regarded as the greatest English composer after Henry Purcell. His music all reflects the over-elaborate style of his period. [*Lesson XIX, Part I.*]

Young Molly, who lives at the foot of the hill,
Whose name ev'ry maiden with pleasure doth fill,
Of beauty is bless'd with so ample a share,
We call her the lass with the delicate air.

Like sunshine, her glances so tenderly fall,
She smiles not for one, but she smiles on us all,
And many a heart she has eas'd of its care,
Will bless the dear lass with the delicate air.

63171 *Agnes, Beautiful Flower ("Fra Diavolo")* — *Auber*

The greatest comic opera of the early Nineteenth Century was "Fra Diavolo" by Daniel Auber, which was produced in Paris in 1830. As Bie says, "this work is the most charming thing that the French musical spirit has produced; a jolly text, overlaid with a music so charmingly mobile, so genially amiable, of such unbounded humor, so rich in ideas, so full of harmless pleasure and worldly chivalry, that it constitutes a laughing victory of a finely drawn, yet temperamental art, over a content that amounts to nil." This aria is sung by Fra Diavolo in the second act, the scene of which takes place in the chamber of Zerlina, the daughter of the innkeeper. Here Fra Diavolo is hidden, and the serenade is the signal to his band outside that they may enter and rob the house. This is a good example of the idiosyncrasies of grand opera during Auber's time. One can hardly imagine the leader of a robber band singing a serenade in the room of a sleeping maiden, as a signal to his friends; but there are often strange dramatic moments in the pages of opera. [*Lesson XXIV, Part IV.*]

64669 *Laughing Song ("Manon Lescaut")* — *Auber*

The story of "Manon Lescaut" by Abbe Prevost has inspired several grand operas the best known being "Manon" by Massenet and "Manon Lescaut" by Puccini. This work by Auber belongs to an earlier period. It was never a great success, even during the days of Auber's popularity. The only number from the opera heard to-day is this famous "Laughing Song," which is a popular aria for coloratura soprano. [*Lesson XXIV, Part IV.*]

89104 *Ave Maria* — *Bach-Gounod*

This beautiful setting of the great religious text "Ave Maria" was re-written in its present form by Gounod. The French composer used for his musical theme the first prelude from Bach's "Well Tempered Clavichord." He added another melody to that of Bach's, but retained all the religious simplicity of Bach's first expression. This aria is sung in Latin, and the obbligato to the soprano voice, is played by the violin. [*Lesson IX, Part II.*]

76028
76029
76030 *Concerto for Two Violins* — *Bach*

This noble work dates from the period 1717-1723, when Bach was Music Director to Prince Leopold of Anhalt-Cöthen. This Prince, who was an ardent music-lover, was so devoted to Bach that he even took the composer on his journeys. The Prince had an inferior organ, but his small orchestra was the finest chamber-music organization of the time. It is therefore but natural that Bach should have neglected organ and church music during the years he was in the service of the Prince. The greatest instrumental numbers by Bach date from this period. Philipp Spitta (1841-1894), Bach's greatest biographer, declares this concerto to be the finest of any composition by Bach. The concerto in Bach's day was the name given to any large instrumental composition used for concert purposes. The larger concertos with the two divisions of soloists and accompanists, were known as *concerti grossi,* and from this form our present symphony developed. Bach generally confined himself to but three movements: the first generally devoted to fugal development (it often follows the pattern of the Lully Overture), the second in song form and the third a rapid, brilliant rondo or gigue. This work is in a certain sense a *concerto grosso,* in that the two choirs are used: the two violins as soloists playing against the string quartet as orchestra. The form of the first movement is fugal in character; the second, is a most beautiful song, while the Finale is in the rapid, gay style of the period. Students should hear this record many times. They should listen to the alternating choirs of soloists and orchestra, and also listen to the individual voices of the two violins. It is only after repeated hearings that one is able to appreciate the true beauty and worth of this exquisite composition. [*Lesson XXIII, Part III.*]

64132 *Gavotte in E Major* — *Bach*

The Gavotte is an old French dance, said to have originated in the Province of Dauphine, Le Pays du Gap, from whence it takes its name, Gavotte, as the people in that locality are called "Gavots." It is distinguished from some of the dances of the day in that the dancers lift their feet instead of shuffling them. This dance became very popular in French Court life during the last part of the seventeenth century. It follows in form the outline of the dance, contrasting dance or trio, and return to the original dance. [*Lesson XII, Part I.*]

88575 *My Heart Ever Faithful* — *Bach*

Bach wrote 295 church cantatas, of which there are about two hundred in existence. Almost all of these works were written during the latter part of Bach's life, while he was living in Leipsic. As director of the St. Thomas Church Choir, Bach's duty made it necessary for him to compose and have ready a new composition for each church day. Many of these works were laid aside after one hearing. Through the efforts of the Bach Society, started by Robert Schumann,

who had been stimulated in his endeavors by the enthusiasm of Mendelssohn, many of these cantatas and oratorios have been restored to the world. It is interesting to note in the later cantatas of the Leipsic period the great stress laid by Bach on the instrumental accompaniment.

"My Heart Ever Faithful" is from the cantata "For God So Loved the World." No composer of later days has ever been able to express the joyous rapture of thankfulness to God the Creator more remarkably than did Bach in this aria. [*Lesson IX, Part II.*]

35656-35669 *Suite No. 3 in D Major—Overture and Dances* *Bach*

The four greatest orchestral works by Bach—the Suites, were written during the years 1717-1723, which were spent in Cöthen. Here Bach was Capellmeister for the young Prince Leopold, whose court orchestra was considered one of the finest in Europe. The scores of these works, which Bach termed as Overtures, were in the collection of Bach's manuscripts, which for nearly a hundred years was forgotten by the world. Through the efforts of the Bach Society, of which Schumann and Mendelssohn were both ardent members, many of these manuscripts were recovered. Bach's D Major Suite was given to the world in 1838, when Mendelssohn produced it at the Gewandhaus in Leipsic. Bach's original scoring was for first and second violins, violas, basso continuo, three trumpets or clarinos, two oboes and kettle drums. The trumpets and clarinos in Bach's day were of such high pitch that modern players have found it almost impossible to play the parts. Mendelssohn rearranged the trumpet passages for the modern trumpet, and in the Gigue introduced the clarinets.

The Suite consists of five movements: Overture, Air, Gavottes I and II, Bourrée and Gigue.

The Overture is constructed on the old Lully pattern, beginning with a slow Introduction, *grave*, followed by a rapid Fugue, *vivace;* the *grave* returns with a slightly different treatment, to be followed by the Fugue, finally ending with the theme of the Introduction.

In these records, the repetitions have of necessity been omitted.

II. The second movement of Bach's D Major Suite is the famous Air, which is one of the most beautiful melodies ever written. It is most familiar to concert goers as a solo violin composition, and is known as "Air on the G String." This is because Wilhelmj, the great violinist, transposed the composition to the key of C Major and thus it was possible to play it on the G string of the violin. In its original form in the Suite, the melody is given to the violins, but is not confined to the G string. The movement follows the two part song form, each part being repeated. This composition is one of the most perfect examples of absolute music to be found in the entire literature of the art. [*Lesson X, Part I.*]

In the record by Herbert's Orchestra (55105), note the use of the 'cellos.

III. The third movement in Bach's D Major Suite is a simple and beautiful Gavotte. Although Bach indicates on the score Gavotte I and II, they are in reality in the form of a dance-trio dance, as the first Gavotte is repeated after the statement of the second. Both Gavottes are in the same key and the composition as a whole is one of the most perfect examples of the Gavotte form in existence.

IV. The fourth movement in Bach's D Major Suite is a Bourrée. It is gay and lively in character. George Sand says the Bourrée was originally a dance of the woodcutters in Southern France, which was transplanted into the Paris

salons during the dance craze of the early eighteenth century. The distinguishing feature of this dance is that it begins on the fourth beat and the phrases end on the third. This Bourrée is in two parts, without a Trio.

V. The Finale of Bach's Suite in D Major is the customary Gigue, which was the favorite dance for finales in Bach's day. The name was originally "giga," meaning the early Italian fiddle or "geige," which always played the air for this gay dance. The French name "gigue" and the English "jig" are both from the same source. This Gigue is a rollicking dance which carries to a climax the merry geniality of the Bach Suite. [*Lesson IX, Part II; Lesson XXIII, Part III.*]

16398 *Then You'll Remember Me* (2) *I Dreamt I Dwelt In Marble Halls* (*"The Bohemian Girl"*) *Balfe*

Michael Balfe (1808-1870) will always be remembered as the composer of the ever-popular "Bohemian Girl," which was first produced in 1843, at the Drury Lane Theatre, London. The story of the beautiful Arline, who was stolen from the home of her father, Count Arnheim, and brought up by the gypsies, is so familiar that it need not here be repeated. "Then You'll Remember Me" is sung by Thaddeus, the faithful friend and later, lover of Arline. "I Dreamt I Dwelt" is Arline's song in the second act as she tells Thaddeus of her dream. As both of these numbers are sung in English, it is not necessary to quote the words here. [*Lesson XVI, Part IV.*]

74570 *Ronde des Lutins* (*Dance of the Goblins*) *Bazzini*

Antonio Bazzini (1818-1897) was an Italian violinist who was recognized in his youth as a coming genius by Paganini. On the advice of the great violinist, Bazzini toured throughout Europe before settling down in Milan as the director of the Conservatory. He composed several works for orchestra, which are rarely given to-day, and a number of short compositions for his own instrument, which have become universally popular. The "Ronde des Lutins" is a very brilliant violin solo, and is an excellent example of the descriptive composition of the imitative style. [*Lesson XI, Part I.*]

35693 *The Year's at the Spring* *Mrs. Beach*

Among American composers none occupies a more enviable position than does Mrs. H. H. A. Beach, of Boston. Mrs. Beach is an exponent of the school of composition of John Knowles Paine. She is the composer of a number of large works for orchestra and chorus, and many shorter compositions for piano and violin. Of her sixty beautiful songs, none is more popular than this setting of "Pippa's Song of Happiness," from Robert Browning's "Pippa Passes." [*Lesson XXX, Part II.*]

63794 *God in Nature* *Beethoven*

Beethoven's love of nature and his faith in God's power are both reflected in this great song, which is a setting of a poem by Gellert.

The heavens are telling the Lord's endless glory.
Through all the earth His praise is found,
The seas re-echo the marvelous story,
O man repeat that glorious sound.

* * * * * * * *

The earth is His, the heavens o'er it bending,
The Maker in His works behold,
He is, and will be, through ages unending,
A God of strength and love untold.

Copy't G. Schirmer.

[*Lesson XIII, Part II.*]

35576 *Chorus of Prisoners ("Fidelio")* — *Beethoven*

Beethoven's one opera "Fidelio," although it foreshadowed the development of the modern music drama, was never a success during Beethoven's life. The male chorus of the prisoners occurs at the end of the first act. The scene shows the courtyard of the prison, where Florestan has been unjustly confined. As the prisoners come out into the sunshine, they sing this beautiful chorus. [*Lesson VII, Part IV.*]

17964 *Menuetto, Quartette in C minor* — *Beethoven*

It seems strange that Beethoven should have been so partial to a form which was so strictly a part of court life, as is the quartet, yet, it is generally believed that chamber music was his favorite means of musical expression. One gets closer to the man Beethoven in his chamber-music compositions than in any of his other works.

The Quartette in C minor belongs to the early period of Beethoven's work as a composer. It is the only one of a series of six, Opus 18, published in 1800, which shows in any way the individuality of the composer. The other works in this group might have been composed by Haydn, or Mozart, so little do they reflect the greatness of the immortal Beethoven. Like the model of Haydn, the third movement of this Quartette is in the form of a Menuetto. [*Lesson XXV, Part III.*]

35493 *Overture ("Egmont")* — *Beethoven*

Goethe's famous tragedy of "Egmont" was written in 1786, and in 1810 Beethoven became inspired by the poem of the mighty poet, and wrote his wonderful incidental music for the drama. Franz Liszt has laid great stress on the fact that this is one of the earliest examples, in modern times, of a great composer drawing his inspiration directly from the words of a great poet. But the story of the gallant Duke of Egmont and his futile efforts to lead the Netherlanders against the tyranny of the Spanish king, Philip, would have been one likely to inspire Beethoven, who at heart was an ardent democrat. The music to "Egmont" consists of an overture, four entr'actes, two songs, and three pieces of incidental music. Beethoven seems to have written the music purely out of love for the play and esteem for the author. There is no account of the work having been written under contract, and no definite knowledge of its first performance beyond that of the date itself. The drama of "Egmont," however, is now never given in Germany without this music.

The Overture opens with an Introduction which foreshadows the main incident of the opening Allegro. The first subject is of a twofold character, which seems to typify Egmont as a hero, and also as a lover; this is followed by a phrase which tells of the hero's longing for action. As this phrase gradually unfolds, it is taken up by the whole orchestra and brought to a mighty climax. The second subject is said to represent Clara, the brave young sweetheart of Egmont, and tells of her love for him. The Free Fantasia, or working out of the subjects, is followed by the regulation Recapitulation, and a Coda which Beethoven called "The Symphony of Victory." This is based on the first subject, which is given first without harmony, then with the counterpoint above, and lastly in the highest part and seems "to burn with the enthusiasm of patriotism." [*Lesson XIII, Part II.*]

35268 *Part I*
35269 *Part II, Part III* — *Overture, Leonore No. 3 (Op. 72) in three parts* — *Beethoven*

In the year 1804 Beethoven was commissioned by the proprietor of the

Theatre an der Wien to compose an opera, and his secretary, Joseph Sonnleithner, undertook the libretto. He chose as his subject a story which had previously been set for the Vienna opera under the title of "Leonore." This story told of a Spanish noble, Florestan, who had been falsely imprisoned by Don Pizarro, who hoped to have him put to death, and thus obtain his property. Florestan's faithful wife, Leonore, goes to the jail disguised as a lad, and known by the name of Fidelio, she obtains employment as assistant jailer, and is thus enabled to be near her husband. Don Pizarro, hearing that the Governor is to make an inspection of the prison, and fearing that Florestan will be released, determines that he shall die, and orders the jailers to dig Florestan's grave. As Don Pizarro raises his pistol to shoot the unfortunate prisoner, Fidelio throws herself in front of her husband, saying, "Kill first the wife." Just at this dramatic moment the trumpets announce the arrival of the Governor, who puts Don Pizarro to death and gives his estates to the released Florestan.

The story appealed most strongly to Beethoven, and he at once set to work to make this, his first and only opera, a masterpiece in strength and form. The work, produced November 20, 1805, was never truly popular with the Viennese public, who wished only for the cloying melodies of the Italian school. Beethoven re-wrote the work four times, and for his revision we have four overtures; the three known as Leonore No. 1, No. 2, No. 3, and the Fidelio Overture. The Overture Leonore No. 3 is by far the greatest and is the one which was heard when the opera was rewritten in 1806. Wagner said of it: "This work is no longer an overture, but the most tremendous drama itself."

The Overture begins with an Adagio introduction, a crash for full orchestra, followed by descending scale passage, which, many critics claim, suggests the going down into the depths of Florestan's dungeon. The Allegro begins with an agitated subject, given first by violins, and 'cellos, and repeated by full orchestra. In the way in which these themes are developed one feels that they can but stand for the two characters of Florestan and the devoted Leonore. The development reaches its highest intensity when the distant sound of the trumpet is heard, given by trumpets behind the scenes, and as the call is repeated and grows louder the recapitulation of themes begins, the theme of the first subject now returning in more rapid tempo, and curiously enough, given by the flute. The second subject introduces a Coda (Presto) and, mounting to a very pean of joy, the great Oevrture ends in the perfect happiness of right which has triumphed over wrong. [*Lessons X, XV, XXVI, Part III.*]

35506 *Scherzo—Quartet in C Minor (Op. 18, No. 4)* *Beethoven*

The set of six quartets Op. 18 is Beethoven's first work in this form. It is dedicated to Prince von Lobkowitz, who at this period (1800) was a most generous friend to the composer.

It is interesting to note that in Beethoven's sketch book of this period, mingled with the original melodies of the quartets is to be found the theme of the andante from the C Minor Symphony, and the Finale of the Ninth Symphony. As in the first quartet of this group, Beethoven uses the Scherzo as the second movement of the fourth quartet in the series, which is in the key of C Minor. The divisions of the Scherzo should be followed, also the instruments which state the theme. [*Lesson II, Part III.*]

17964 *Scherzo, Quartet in F Major* *Beethoven*

The F Major Quartet was the last of the last group of five quartets written by the master from 1824 until his death. There is not one of these last

five works but which does not proclaim Beethoven's victory over "the evil forces which had so beset his earthly paths."

The Quartet in F Major is the shortest of the last group of these compositions. It is simple in form, and calm and outspoken in manner. The second movement is this almost child-like Scherzo, which is built on two themes, not essentially different as to character, but developed in a very unusual manner. The climax of this movement is especially noteworthy. The first violin develops the theme over an accompaniment, consisting of an unvarying repetition by the other instruments in unison, of a single theme. This is one of the greatest examples of the use of the Scherzo for the rapid movement of a string quartet. [*Lesson XXV, Part III.*]

17964 *Scherzo—F Major Quartet (Op. 18, No. 1)* *Beethoven*

Beethoven's music has been divided into three classes, the first division, which reflects the spirit of Mozart and Haydn, being terminated with the "Eroica" Symphony (1804). Although the six quartets found in Op. 18 (1800) are the first works which Beethoven wrote in this form and belong unquestionably to the first period, there are moments when the greatness of the later Beethoven stands revealed. One of these is in the F Major Quartet, which Mendelssohn considered "the most Beethovenish of all Beethoven's works."

The use of the Scherzo here is also worthy of comment. Beethoven still retained the Minuet as the third movement of his sonatas and symphonies during most of the first period of his composition, yet here is found a Scherzo which reflects the late Beethoven! In its original form the Scherzo, literally termed "a joke," was a gay three-part A-B-A dance which is found used by many eighteenth century composers. Beethoven introduced it as the third movement of the "Sonata" form, and it takes the place of the Minuet of Haydn's original pattern. Students should listen to this composition for its form and message, then for the differentiation of the tone color of the instruments. [*Lesson XXV, Part III.*]

18124 *Symphony No. 5 in C Minor (Op. 67) Allegro con brio (First Movement)* *Beethoven*

Of all the great symphonies ever written, "the Mighty Fifth" by Beethoven has remained not only the most perfect example of the form, but the most direct musical message which any composer has ever given the world. Although sketches for this work are found dating as early as 1800, the Symphony was really written in the year 1807, which was one of the most tragic in the life of the composer. Realizing that his deafness came from hereditary causes which unfitted him to assume the position of husband and father, Beethoven canceled his bethrothal to the Countess Theresa Brunswick, "the Immortal Beloved," and betook himself to the little town of Heiligenstadt. His happiness on being again in the country caused him to conceive and plan the "Pastoral Symphony," which was finished the following year. Yet, that Beethoven was in a despairing mental condition is apparent from his letters at this time. He writes to Wegeler: "I will struggle with my Fate; it shall not destroy me." Later, in speaking of the opening theme of this Symphony, which is in truth the "moto" of the whole work, Beethoven is reported to have said: "Thus knocks Fate at the door." Therefore, it has become the custom of musical writers to allude to this Symphony as "The Fate" Symphony and a definite program has been built up to fit the work, the underlying thought of which is Beethoven's struggle and triumph over the Fate which would overcome him.

At the centennial celebration of Beethoven's birth, Richard Wagner, in speak

ing of the C Minor Symphony, said: "This work captivates us as being one of the rarer conceptions of the master, in which painfully agitated passion, as the opening fundamental tone, soars up on the gamut of consolation, of exaltation, to the transport of triumphant joy. Here already lyric pathos almost enters an ideal dramatic sphere in the more definite sense, and while it might appear doubtful whether thereby musical conception might not already be clouded in its purity, because it might mislead to the introduction of concepts which appear in themselves altogether foreign to music, there is, on the other hand, no mistaking the fact that the master was not guided in this by an erring esthetic speculation, but solely by an ideal instinct growing out of music's own proper sphere."

This work was first produced December 22, 1808, at the *Theater an der Wien*, Vienna. The Symphony No. 6 ("Pastoral") was also given on this occasion. The work is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, double bassoon, two horns, two trumpets, three trombones, kettle drums and strings.

The first movement opens without Introduction, the first subject ("Fate motive") being heard in octaves in the strings and clarinets. The rhythmical foundation of the whole work rests on the opening four tones. The second subject, which is introduced by the "Fate motive," is given in the horns (fifty seconds from the beginning), then carried on by the strings to a *crescendo coda* based on the first subject. After the repetition of subjects (here omitted), the *Free-Fantasia* begins. For fifty-five measures (forty seconds) this is given over to a development of the "Fate motive"; then the second subject is heard in the violins and is followed by a dialogue in chords between wood-winds and strings. The first half of the record ends with a *fortissimo* statement of the first subject in the full strength of the strings, which marks the beginning of the Recapitulation.

The first subject is now heard in the violins; an *adagio cadenza* in the oboe then leads up to a recurrence of the first theme in full strings. The second subject now appears in C Minor in French horn (bassoon) and the Coda is given over to a development of the first subject ("Fate motive"). [*Lesson XXVI, Part III.*]

35580 *Symphony No. 5 in C Minor—Andante (Second Movement)* *Beethoven*

The second movement of the Beethoven Fifth Symphony is one of the most beautiful single movements in all orchestral literature. In form, a set of variations on a double theme, the composer here presents a message of consolation and peace. The first theme is announced by the violas and violoncellos, then the wood-wind, and later the full string choir continue it. The second theme appears (fifty-six seconds from beginning of record) in the clarinets and bassoons, with a running accompaniment in the violas and the basses *pizzicato*. This is followed by a recurrence of the same theme given by horns and oboes. The first variation is in the original key (C Minor), given by 'cellos and violas, *pizzicato* on the other strings. The variation on the second theme begins with the violas. (This first variation forty-eight measures in sixteenth-notes has been omitted on the record to meet requirements of time.) The second variation in thirty-second notes is given by the lower strings with *pizzicato* in the violins and double basses, followed by a short duet between the clarinet and the bassoon. The second theme is now proclaimed by the full orchestra. (End of A side of record.) The third variation, in A Flat Minor, is given by the wood-winds with *pizzicato* harmony from the other strings, except the violins, which provide a broken chord figure. There is no development of the second theme in this variation. The Coda follows,

the bassoon presenting the theme, which is later taken up by the 'cellos. The movement ends with a statement of the opening subject. [*Lesson X, Part I; Lesson XIII, Part II; Lesson IV, Part III; Lesson XXVI, Part III.*]

18278 *Symphony No. 5 in C Minor—Scherzo (Third Movement)* *Beethoven*

The third movement of Beethoven's Fifth Symphony he termed *Allegro.* It is in truth a *Scherzo.* Berlioz speaks of it as "a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fixed on you." The movement opens with a mysterious theme given by the 'cellos and basses. This is repeated, with but slight change; a new idea presents itself in the French horns *fortissimo.* This is based on the rhythm of the "Fate motive" of the first movement, and if there is any significance to the program, which declares this Beethoven's struggle over Fate, this movement at once announces that the struggle has recommenced. The Trio begins with the remarkable theme given by the double basses, which Berlioz so aptly likened to "the gambols of a frolicsome elephant." After a diminuendo the first part of the movement is repeated. But now the theme of the Scherzo is given *staccato* by the 'cellos and basses. In this form it is even more sinister than when first stated. The movement is connected by a transitional passage to the Finale. This is a remarkable example of the use of the kettle drums. [*Lesson VI, Part III; Lesson XXVI, Part III.*

35637 *Symphony No. 5 in C Minor—Allegro (Finale)* *Beethoven*

The Finale of Beethoven's Fifth Symphony is a veritable hymn of triumph, and one readily believes that Beethoven has portrayed in music his defeat of the fetters with which Fate would bind him.

From the transitional passage given by the kettle drums the violins emerge triumphant, and lead the full orchestra into the statement of the first subject of this movement. A transitional passage given by the wood-winds and horns leads into the *second* theme, a more tender melody given by the first violins, accompanied by second violins and violas. This subject is of two parts, the second being stated by the violas and clarinet, and carried on by the full orchestra. The development is given over almost entirely to the second subject, which is worked up to a tremendous climax *fortissimo*; the sinister theme of the Scherzo is now heard again, leading into the Recapitulation, in which the subjects are again brought back practically in the same form as when they were first heard. A *Presto coda* in which "the pinnacle of unrestrained joy is reached," brings this remarkable Symphony to its close. [*Lesson XXVI, Part III.*]

35320 *Andante—Symphony F Major "Pastoral" (Op. 68)* *Beethoven*

The second movement, or Andante, of Beethoven's "Pastoral" Symphony is one of the most exquisite bits of tone painting in the entire range of music. The composer indicates by his title that he is describing a "Scene by the Brook," and he furthermore also wrote on the score the words "Nightingale, Quail and Cuckoo," as though anxious to have one hear with him the bird songs which had inspired him in the writing of this work. During the time which Beethoven frequently spent in Heiligenstadt, the little peasant village where this work was written, his favorite place for composing was underneath a large elm by the side of a rippling brook. Years after the "Pastoral" Symphony was completed, Beethoven pointed out this spot to his friend Schindler, saying, "This is where I wrote the 'Scene by the Brook' and the yellow hammers were singing above me, and the quails, nightingales and cuckoos calling around me."

The opening subject is given by the divided 'cellos, the theme well reproducing the murmur of a running stream. This theme is really the background for the picture, and although various other motives are heard, some more or less imitative of the varying sounds of nature, the entire movement is technically constructed on the one subject. At the close, Beethoven has designated the voices of the nightingale, quail and cuckoo as being distinctly audible above the murmur of tone with which the movement closes. [*Lesson V, Part III.*]

74661 *Allegretto Scherzando, Symphony No. 8, F Major* *Beethoven*

Beethoven always spoke of his Eighth Symphony as "my little one." It is the shortest and happiest of the nine great works in the symphonic form which Beethoven gave to the world. This Symphony was written in the summer of 1812, at Linz, a watering place near Vienna, where Beethoven, on the advice of his physicians, passed the summer of that year. The winter had been a very unhappy one because of the increasing deafness and constant pain, which had made Beethoven's work and life most difficult. Yet, during this summer, the composer wrote his most tranquil symphony, No. 7, in A major, and his happiest work, the symphony, No. 8. This beautiful "Allegretto Scherzando" is the second movement of this symphony. Berlioz said that this movement "fell from heaven into the composer's brain," but the theme in reality is one which Beethoven had used as a joke just previous to his departure from Vienna. One night Beethoven and a group of his friends gave a farewell dinner for Maezel, the inventor of the metronome, who was leaving for a trip to London. Maezel had just presented Beethoven with a new ear trumpet which he had invented, and the composer, to show his appreciation, wrote a short canon to the words, "ta, ta, Maezel, farewell, farewell," in imitation to the ticking of the metronome. This canon was sung by the assembled guests at the dinner. The theme Beethoven used later as the motive for the "Allegretto Scherzando" of his Eighth Symphony. [*Lesson II, Part III.*]

74538 *Could I Believe (Ah! Non Credea Mirarti)* ("*La Sonnambula*") *Bellini*

Bellini's opera, "La Sonnambula," although rather foolish in plot and execution, has held the operatic stage because it gives such an excellent opportunity to the coloratura soprano. The story is of Amina, a village maiden, who is betrothed to Elvino. She is a confirmed somnambulist, and her nightly walks cause the village folk much alarm, as they fancy they are being haunted by a specter. On one occasion, Amina is found in the room of the inn, where Rodolfo, the lord of the village is asleep. She is, therefore, cast out by her lover and spurned by all. The next night she walks again in her sleep, and crosses over a frail bridge, which totters across the swollen mill stream. She is discovered in this act by Elvino and the village folk, who now realize her innocence. This aria is sung in the sleep walking scene, as Amina descends from her perilous position, while her friends and lover stand watching in terror, fearful lest they awaken her. She carries in her hand some faded flowers Elvino has given her. (For words, see "Victrola Book of the Opera." [*Lesson XVIII, Part II.*]

88104 *Casta Diva (Queen of Heaven)* ("*Norma*") *Bellini*

Although Bellini's opera "Norma" is now rarely heard in its entirety, the charm of this aria still holds the concert public. No greater opportunity was ever given the coloratura soprano to show her powers than in the "Casta Diva." The action of "Norma" takes place in Gaul, following the Roman con-

quest. Norma, the high priestess of the Druids, has been false to her vows and is secretly wedded to Pollione, a Roman pro-consul. When the Druids declare war on the Romans, Norma rebukes them and prays to the moon—"that fair queen of heaven" to grant peace. [*Lesson X, Part IV.*]

74695 *March Rakoczy ("Damnation of Faust")* *Berlioz*

The "March Rakoczy" is the national air of Hungary and was originally written by Michael Barna, a gypsy court musician of Prince Franz Rakoczy, from whom this composition takes its name.

The Rakoczy family were the leaders of the Hungarian independent movement for many generations; the most famous member of the family being Franz II (1676-1735), who led the Hungarian Revolution in 1703. It is said that when the Prince with his young wife, Princess Amalia Catherine of Hesse, made his state entry into Eperjes, this march was played by the court orchestra under the direction of the composer, Barna. In 1711, when Franz led the revolt against Emperor Leopold I, Barna revised the original melody into a war-like march, which has since remained the battle hymn of the Hungarians, being equally popular among the music-loving gypsies as with the Hungarian noblemen. The manuscript of the march was kept in the Barna family, although the theme was used and adapted by many Hungarian musicians. Much of the popularity of the march was due to the personal beauty and musical genius of a young gypsy girl violiniste, Pauna Cznika, the granddaughter of Barna, who played her grandfather's composition at all her concerts. After her death, the manuscript came into the hands of another Hungarian gypsy violinist, Ruzsitka, who rewrote the march, giving it much of the strength and character it now possesses.

Berlioz, the great French composer, to whom we owe the present arrangement, borrowed his version from that of Ruzsitka. The idea of using this march came to Berlioz while he was in Buda-Pesth, arranging for a performance of his "Damnation of Faust." Realizing the great patriotism of the Hungarian people, Berlioz changed his libretto to suit the situation, and took his much-travelled Faust to Hungary, that he might witness the departure of the Hungarian troops for the war, and an opportunity was thus given for the Rakoczy March to be played. The success of this plan was overpowering. Berlioz has said that the enthusiasm at the first performance in Pesth was so extraordinary that it quite frightened him. [*Lesson XIV, Part I; Lesson XVI, Part II; Lesson XXVII, Part III.*]

35462 *Minuet of Will-o'-the-Wisps ("Damnation of Faust")* *Berlioz*

This dainty orchestral number with its remarkable use of the piccolo flute, occurs in the first part of "The Damnation of Faust." As Berlioz describes it, "Mephistopheles, to excite in Faust's soul the love of pleasure, convokes the spirits of the air and bids them sing and dance before him." After this "Dance of the Sylphs" Mephistopheles orders the will o'-the-wisps to fly before Marguerite's eyes and dazzle her with their brilliancy. The tiny specks of light appear and dance this charming and delicate minuet. [*Lesson XVI, Part II; Lesson X, Part III; Lesson XXVII, Part III.*]

81034 *Serenade Mephistopheles ("Damnation of Faust")* *Berlioz*

The great serenade for Mephistopheles occurs in the third part of "The Damnation of Faust," the cantata by Berlioz. The scene is Marguerite's chamber, where Mephistopheles and Faust are hidden. The beautiful maiden sings, as she prepares for the night, the romantic ballad of "The King of Thule." Mephistopheles then summons the will-o'-the-wisps to come and dance about the

room that the maiden may be bewildered and entranced. Then with demoniac laughter he sings this serenade "Why Dost Thou Wait at the Door of Thy Lover?" while the orchestral accompaniment still depicts the swarm of will-o'-the-wisps, which surround him. Note the pizzicato of the strings which is here employed to describe Mephistopheles' guitar. [*Lesson XVI, Part II.*]

35241 *Overture ("Le Carnaval Romain")* *Berlioz*

The overture "Le Carnaval Romain," was written by Berlioz to serve as the overture to the second act of his opera "Benvenuto Cellini," which was produced in 1838. It is, therefore, apparent that Berlioz preceded Wagner in the use of overtures before the various acts of the opera. Berlioz, in his memoirs, writes that on the night of the presentation of "Benvenuto Cellini" this overture was received with "exaggerated applause," while the opera itself was "a brilliant failure," being "hissed with remarkable energy." The theme of the "Carnaval Romain" is a Saltarello, which is to-day still sung and danced in Rome. This theme opens the overture, and is followed by a slow melody of a romantic nature given by English horn; then suddenly the Saltarello theme is taken up again by the full orchestra; the development is practically taken up with this theme, although the second subject is brought back once more to serve as contrast to the brilliant vigor of the dance subject. [*Lesson XVI, Part II; Lesson XXVII, Part III.*]

88073 *Lo, Here the Gentle Lark* *Bishop*

This brilliant soprano solo is a setting of Shakespeare's verses by Sir Henry Rowland Bishop (1786-1855). Bishop was the composer of over eighty operas and many shorter compositions, yet few of his works are known to-day. This aria demands the most pure and flexible coloratura voice. The obbligato for flute is supposed to depict the voice of the lark.

Lo, here the gentle lark, weary of rest,
From his moist cabinet mounts up on high
And wakes the morning, from whose silver breast
The sun ariseth in his majesty,
Who doth the world so gloriously behold
That cedar-tops and hills seem burnish'd gold.
(From "Venus and Adonis.")

[*Lesson X, Part III.*]

88416 *Agnus Dei* *Bizet*

This beautiful setting of the Agnus Dei (O Lamb of God), the prayer in the Roman Catholic Mass, is the air from the Pastorale of L'Arlésienne" by Georges Bizet. It was arranged in this form by Ernest Guiraud (1837-1892), one of Bizet's colleagues in Paris, who was a great admirer of the composer of "Carmen." Guiraud did much to aid the French public in their tardy appreciation of the works of Bizet. [*Lesson XXIX, Part IV.*]

88085 *Habanera ("Carmen")* *Bizet*

This "Habenera" for mezzo-soprano is from Bizet's opera "Carmen," where it is sung by the Spanish cigarette-maker as she is trying to persuade the unfortunate Don Jose to fly with her. This aria is not only a beautiful composition for the singer, but it is an excellent example of national expression, as Bizet here uses a Spanish gypsy dance tune as the basis of his musical composition. [*Lesson II, Part I; Lesson IV, Part I; Lesson XXV, Part IV.*]

88327 *Toreador Song (''Carmen'')* — *Bizet*

This ever-popular aria for baritone is sung by the toreador Escamillo in the second act of Bizet's ''Carmen.'' The scene shows the inn of Lillas Pastia, where Carmen and her gypsy friends are singing and dancing. All hail with joy the arrival of Escamillo, who tells them of the dangerous joys of the bull fight, in this remarkable descriptive aria. [*Lesson II, Part I; Lesson V, Part I; Lesson XII, Part I; Lesson XX, Part II; Lesson I, Part IV; Lesson XXV, Part IV.*]

89116 *Good-Night* — *Bohemian Folk-Song*

This short, simple song is one of the most popular folk songs of Bohemia, and is sung every night by thousands of Bohemian children.

Good-night, beloved, good-night, good-night,
God keep you safe in His watchful sight,
Good-night, dear, softly sleep.

Copy't Rev. Vincent Pisek.

[*Lesson XX, Part I.*]

87310 *Home* — *Bohemian*

This beautiful song of ''Home'' has been sung by the Bohemians for generations. Although oppressed by foreign rulers, and often exiled from the country they loved so well, the Bohemians have always clung to this song. [*Lesson XX, Part I.*]

87306 *Last Tears* — *Bohemian*

This song is the work of Mme. Destinn, the well-known dramatic soprano. It is a descriptive song, telling of the lover who forsees the end of love. As he leaves his beloved at the door of her home in the gray dawn, he tells her that the day will come when she will remember the tears that she saw in his eyes when he bade her farewell. The song opens with a choral-like strain, in which the fears of the lover that the time of disillusion has come, are easily distinguished. His memory recalls the dances he has enjoyed with this loved one, their first words of love, their laughter and happiness. The song closes with the plaintive strain with which it opened. [*Lesson XX, Part I.*]

87554 *The Wedding* — *Bohemian Folk-Song*

One of the most popular of the Bohemian folk songs is ''The Wedding,'' which is a ''dialogue song'' sung by the bride and bridegroom.

To the church door now they lead my dear one;
"This time, O maiden dearest, this time thou art mine."
"No, not quite yet, my most beloved,
I am my mother's still, not thine."

* * * * * * * * * * *

From the altar now I lead my dear one;
"This time, O maiden dearest, this time thou art mine."
"Now I am thine, my most beloved,
Not my mother's now, but thine."

Copy't Rev. Vincent Pisek.

[*Lesson XX, Part I.*]

17600 *At the Brook* — *Boisdeffre*

René de Boisdeffre (1838-1906) was a talented French composer who is chiefly known for his chamber-music compositions. He wrote with great elegance of style and his compositions are always pleasing to the ear. This short piece is

for trio; violin, 'cello and piano, and is an excellent example of poetic thought. Note the rhythmic imitation of the booklet. [*Lesson VII, Part I; Lesson XII, Part I.*]

64933 *From the Green Fields (Mefistofele")* *Boïto*

The greatest Italian opera, based on the story of Goethe's "Faust," is Boïto's "Mefistofele," which was produced in Milan in 1868, just nine years after Gounod wrote his famous opera on the same subject. Boïto wrote his own libretto, and endeavored to give in one work the whole scheme of Goethe's drama. This aria takes place in the second scene of the first act, which shows the study of Dr. Faust at night. Faust sings this beautiful aria of the green fields, in which he speaks of his love for God and his fellow men. This is one of the most exquisite of all Italian operatic airs for tenor. (For words, see "Victrola Book of the Opera.") [*Lesson XIX, Part IV.*]

74651 *L'Altra Notte (One Night in the Sea) ("Mefistofele")* *Boïto*

This great aria is sung by Margaret at the opening of the Prison Scene, third act, of Boïto's opera, "Mefistofele." In this lament, Margaret tells of how she went to the sea one night in sadness and drowned her baby. Streatfeild says of this opera, "Although 'Mefiistofele' is unsatisfactory as a whole, the extraordinary beauty of several single scenes, ought to secure for it such immortality as the stage has to offer. Boïto is most happily inspired by the character of Margaret, and the two scenes in which she appears are masterpieces of beauty and pathos." [*Lesson XIX, Part IV.*]

45133 *Chorus of Tartar Women. Chorus and Dance ("Prince Igor")* *Borodin*

Borodin was one of the group of Russian musicians, whose work as a composer was not his only profession. A scientist and university professor, the composition of music was an avocation to Borodin. His musical works, therefore, were composed under great difficulties. His greatest opera, "Prince Igor," for which he wrote both words and music, was left unfinished and was found after Borodin's death by his friends Rimsky-Korsakow and Glazounoff, who completed the work.

These choruses and oriental dances occur in the second act, which takes place in the camp of the Khan Konchak, where Igor is held captive. These dances are remarkable examples of the Cossack dance, the folk music of the Orient which came into Russia from her Eastern provinces. [*Lesson XV, Part IV.*]

74722 *Poco Allegretto Symphony in F Major, No. 3* *Brahms*

Brahms wrote four symphonies, which are rightly regarded as the greatest work in this form since Beethoven's day. The Symphony in F Major was first performed in Vienna in 1883. This is the third movement of the Symphony and takes the place of the traditional scherzo. It is scored for a very small orchestra, only strings wood-winds and two horns being employed. The opening melody is given by the violoncello and is almost immediately repeated by the first violins; it is then given out by the flute, oboe and horn, playing in three octaves with string accompaniment. The theme of the trio is first played by the wood-winds and horns. This is an excellent illustration of the horn used as a member of the wood-wind choir. The use of the horn and oboe should also be noted at the close of the movement when the first theme is brought back and repeated. [*Lesson XXI, Part II; Lesson XVI, Part III.*]

64553 *Ever Lighter is My Slumber* — *Brahms*

No composer since Schubert has written so many exquisite songs as has Johannes Brahms. There are more than fifty of his songs which can be ranked as among the best in song literature. Although a romanticist in every measure of his music, Brahms has carried into all his compositions a classic regard for formal construction. For this reason every one of his poems would be a satisfactory musical composition even without the words. It has been said that "Brahms' songs are mere instrumental compositions with words added," but this is hardly just, although it is quite true that the accompaniment and the melody do make a complete composition in themselves. [*Lesson XXI, Part II.*]

74303 *Hungarian Dances* — *Brahms*

Brahms became interested in Hungarian music through his friendship for Eduard Remenyi, the great violinist and to him he dedicated his Hungarian Dances, written originally for the piano. Brahms does not give a clue as to whether the dances are original or were taken from the real Hungarian melodies. It is certain they possess all the national characteristics of the Czardas, the alternating Lassan and Friska being excellently employed. These arrangements for violin were made by Joseph Joachim, the great violinist, who was a warm admirer of Brahms. [*Lesson XXI, Part I; Lesson XX, Part III.*]

17973 *Hungarian Dance, No. 5* — *Brahms*

Brahms left four books of Hungarian Dances, which in their original version were written as pianoforte duets. One of the most typical of the unusual charm of the Hungarian influence is No. 5 of the series, which is played on this record by the "cembalom," an instrument which belongs distinctly to the Hungarian Gypsy Orchestras. Beyond doubt the cembalom is the direct descendant of the dulcimer of Biblical days. It has passed through the transformation of the clavicembalo or early keyboard instrument, which was the precursor of the harpsichord, clavichord and modern pianoforte. Among the folk it has retained many of its ancient characteristics, and in the gypsy orchestras of Poland and Hungary it has changed but little from the early form. As used by the Hungarians, the cembalom has a trapezoidal sounding board with metal strings. Each note has from three to five strings and the tone is produced by two small, padded, hammer like sticks. The instrument has a range of four octaves, so that compositions of pretentious proportions are possible to be played upon it. The reverse of this record is a typical Hungarian Czardas, also played on the cembalom. [*Lesson XXI, Part I.*]

18440 *Lullaby* — *Brahms*

In this beautiful lullaby, Brahms has caught the simple grace of the folk song. When one remembers the greatness of Brahms' contrapuntal skill one feels that Gluck spoke the truth when he said, "Simplicity and truth are the sole principles of the beautiful in art." [*Lesson XXI, Part II.*]

18440 *Little Dustman* — *Brahms*

This is an adaptation by Brahms of an old folk song. It is a charming example of the regular three-part folk song. Notice the grace and beauty of the accompaniment to this song, which although simple in form and melody fits the meaning of the words in a truly remarkable manner. [*Lesson XXI, Part II.*]

63794 *My Sweetheart Has A Rosy Mouth* — *Brahms*

Brahms retained the folk song spirit in practically all of his songs and it is

this simplicity which makes the appeal of this little song so very strong. [*Lesson XXI, Part II.*]

45060 *The Smith* — *Brahms*

"The Smith" is the shortest of any of the Brahms songs. It is a setting of a poem by Uhland. The maiden here tells of her lover, the mighty blacksmith, and she declares he is a hero even if he does work all day amid the grime of the blacksmith's shop. The accompaniment is obviously intended to suggest the sparks flying from the anvil and is a striking example of the principle of making the accompaniment a vital part of the dramatic significance of the song. [*Lesson XXI, Part II.*]

35674 *Festival Te Deum* — *Buck*

Dudley Buck (1839-1909) was one of the most important musicians of America during the late nineteenth century. He was the first great American composer to realize the importance of the organ and its influence upon church music. His two largest choral works were the "Golden Legend," and "The Light of Asia," but his influence in the field of church music was probably stronger and more lasting than in that of concert music. Although he never wrote with a distinctive individuality, there is, as one critic has said: "A Mendelssohnian fluency of writing, and a natural melodic line, which have gained for Dudley Buck's works the favor of a large public." The "Festival Te Deum," No. 7 in E flat, Op. 63, No. 1, is typical of Buck's style. This richly-flowing choral music is interspersed with several beautiful solos and duets. [*Lesson XXX, Part II.*]

45069 *Non piango e non sospiro ("Eurydice")* — *Caccini*

Giulio Caccini, or Giuilo Romano as he is sometimes called, was one of the original members of the Florentine Camerata. He as well as Peri wrote a musical setting for the drama "Eurydice" by Rinnuccini. Several of the selections from Caccini's setting were used in the original performance at the Pitti Palace in 1600, though Caccini also contributed to that occasion a shorter composition in the same style. The two settings of "Eurydice" have much in common, and are so similar in style that one can easily see how they could have been combined for one performance. This new style, known as the *stile rappresentativo,* shows a close observance to the meaning of the text and a subservience to the structure of the poetry which is almost servile. Yet in this aria, which voices the resignation of Orfeo, there is much dramatic strength and purity. It is, in truth, a wonderful illustration of the principle "that music, drama and interpreter are of equal importance." [*Lesson VI, Part II; Lesson II, Part IV.*]

45170 *At Dawning* — *Cadman*

One of the most beautiful songs by Charles Wakefield Cadman is his "At Dawning," which, like his other works, takes its theme from one of the American Indian melodies. This arrangement for orchestra has been made by Victor Herbert. The movement is slow, the opening melody in the strings is enhanced by the bird-like tones from the wood-winds, and the sparkling notes of the harp, seem to depict the glitter of the diamond dew drops on the leaves as they are kissed by the sun rays of morning. Slowly, but gradually gaining in strength and majesty, the dawn advances, until the broad sweep of melody in the full orchestra proclaims the sun riding clear in the heavens. (This number should be contrasted with "Morning" by Edvard Grieg.) [*Lesson XXX, Part II.*]

64705 *Little Firefly* — *Cadman*

In this charming little piece, based on Indian themes, Cadman has painted in tone a clever picture of the dainty firefly (Wah-Wah Taysee), as it lightens up the dark night on the prairie. This is an excellent example of an imitative composition which belongs to the poetic rather than the descriptive classification. [*Lesson XXX, Part II.*]

*——— *Song of the Robin Woman ("Shanewis")* — *Cadman*

"Shanewis," or the "Robin Woman" is a two-act opera by Charles Wakefield Cadman, with text by Nelle Richmond Eberhardt. It was given its first performance by the Metropolitan Opera Company in New York, March 23, 1918. The presentation was far from adequate yet the work was received with enthusiastic interest; nevertheless it was given only a few times. The story is of an Indian girl, Shanewis, who possesses a beautiful voice. Her singing attracts the attention of a wealthy woman who gives Shanewis an education. The Indian maiden falls in love with the son of her benefactress, but finds that the young man is betrothed to the daughter of his mother's friend. The Indian suitor of Shanewis, finding that she has been deceived shoots her lover with a poisoned arrow. In this aria, Shanewis tells of the song of an ancient princess of her tribe, who was called the "Robin Woman" because she knew the language of the birds and could bring them to her when she sang this song. [*Lesson XXX, Part IV.*]

17703 *Come Raggio di Sol* — *Caldara*

One of the last composers of the seventeenth century Venetian opera school, Antonio Caldara (1670-1736) is best known for his contemplative style of composition. His works include operas, sacred operas (a particular form of oratorio), oratorios, cantatas and masses. This aria is the most familiar and beautiful of Caldara's known works. The melody fits the text in a union which is rarely found in the early schools of opera.

As on the swelling wave, in idle motion,
Wanton sunbeams at play are gaily riding;
While in the bosom of unfathomed ocean
There lies a tempest in hiding.
So are many that wear a mien contented,

* * * * * * * * *

While deep within the bosom lies a heart tormented.

Copy't 1894 G. Schirmer.

[*Lesson VII, Part II; Lesson III, Part IV.*]

17870 *Joseph Mine* — *Calvisius*

Sethus Calvisius (1556-1615) was one of Bach's predecessors at the Thomas Schule in Leipsic. Calvisius was not only renowned as a musician but was also a famous chronologer and astronomer. While in Leipsic in 1611, he was offered the Chair of Mathematics at Wittenberg University, a position he declined in favor of music. Many of his hymns and motets are in the Library of the Thomas Schule, and doubtless they did much to inspire Bach. One of the few works of Calvisius that is generally known is this motet, "Joseph Mine." Written in 1587, it is an excellent example of the counterpoint of the schools of that period.

* In preparation.

Joseph, tender Joseph mine,
Help me rock my babe divine,
Slumber, darling baby mine.

Eja, eja, sunt impleta quae praedixit Gabriel:
Eja, eja, eja.
Virgo Deum genuit,
quod divina voluit clementia,
clementia, clementia, clementia.

* * * * *

Copy't 1898 G. Schirmer.

[*Lesson V, Part II.*]

17703 *Vittoria, mio Core!* *Carissimi*

It was Carissimi who developed the early oratorio and, in truth, laid the foundation of that form. Although he wrote many operas and cantatas, he is chiefly identified with the oratorio school. The words of this aria are not religious, but in character it is similar to the virile baritone arias of the day. Compare it with "Sound an Alarm" by Händel. This aria describes a poor lover who has attempted to break love's bonds and has at last achieved his purpose.

Victorious my heart is,
And tears are in vain.
For love now has broken
Its shackles in twain.

* * * *

Copy't 1880 G. Schirmer.

[*Lesson VII, Part II; Lesson III, Part IV.*]

45069 *Intorno all' idol mio* (*Caressing Mine Idol's Pillow*) *Cesti*

Marc Antonio Cesti was a Franciscan monk who was born in Arezzo 1620 and died in Venice in 1669. He is identified with the second period of Venetian opera. In attempting to free the opera from the buffoonery of his predecessor, Cavalli, and also to introduce the more dignified character of his master, Carissimi, Cesti divided the opera into Opera Buffa and Opera Seria (the latter is often referred to as "Oratorio Opera"). His chief contribution to opera was the form of the *Da Capo* aria, or the repetition of the first part of the aria entirely, after the conclusion of the second part. It was due to the later development of the *Da Capo* aria that the opera lost so much of its dramatic strength. Cesti's first opera, "Orontea," was produced at Venice in 1649. This aria, which is from "Orontea," is an excellent example of the *Da Capo* form.

Caressing mine idol's pillow,
Breathe lightly o'er me, ye zephyrs,
Bear my greetings to her.

[*Lesson VI, Part II; Lesson II, Part IV.*]

74621 *España Rapsodie* *Chabrier*

Alexis Emmanuel Chabrier (1841-1894) was one of the best loved of the French orchestral composers of the late 19th century. This work, which was inspired by Chabrier's travels in Spain, was first produced in 1883, and was the first work by Chabrier to win universal recognition for its composer. The España Rapsodie is as its name implies a freely constructed fantasia on Spanish dance tunes, the Jota and Malagueña being brought the most prominently before the hearer. The Jota is a type of Spanish dance, which is always sung by the dancers who accompany themselves with guitars and castanets, playing as they dance. The Malagueña is practically the same dance as the Fandango. Like the Jota it is also in triple time and accompanied by castanets. There is a slight rhythmical difference between the two dance tunes, which is easily recognized.

This Rapsodie follows no fixed form, but is simply a fascinating combination of these two Spanish dances. [*Lesson XXIX, Part III.*]

55072 *Veni, Creator Spiritus* — *Charlemagne*

This old Latin hymn has been for centuries attributed to Charlemagne, though there are some Church authorities who claim that it is one of the Ambrosian hymns of the fourth century.

Ekkehard's "Life of Notker" (a work of the thirteenth century) tells that Notker, who was a man of gentle, contemplative nature, was moved by the sound of a mill wheel to compose the musical sequence, "Sancti Spiritus adsit nobis gratia." When he had finished this hymn he sent it as a present to the Emperor Charles ("Charles the Bold"), the grandson of Charlemagne. The Emperor sent him in return the hymn "Veni Creator," which "the Spirit had inspired him to write." Some historians point out this story and claim that Charles the Bold appropriated the hymn of his grandfather for this occasion. The army of Jeanne D'Arc is known to have used this chant as their battle hymn, and it is said that the troops led by "The Maid of Orleans" sang the "Veni Creator" before every battle.

It has been constantly sung throughout Western Europe as part of the offices for the coronation of kings, the consecration and ordination of bishops and priests and for all high ecclesiastical solemnities, including the coronation of popes. Gustave Mahler uses this hymn as a text in the first movement of his Eighth Symphony.

The Latin verses here used are:

	ENGLISH TRANSLATION
Veni Creator Spiritus Mentes Tuorum Visita Imple superna gratia Quae tu creasti pectora.	Come, Holy Ghost, Creator blest, And in our souls take up Thy rest; Come with Thy grace and heavenly aid And fill the hearts which Thou hast made.
Qui paraclitus diceris Donum Dei altissimi Fons vivus, ignis, caritas Et Spiritalis unctio.	O Comforter to Thee we cry; Thou Heavenly gift of God Most High; The fount of life, the flood of love The soul's anointing from above.
Hostem Repellas longius Pacemque dones protinus Ductore sic te praevio Vitemus omne noxium.	Do thou the enemy repel And grant Thou peace at home to dwell; With Thee, our head, protecting arm, May we escape from every harm.

[*Lesson III, Part II.*]

74252 *Depuis le jour* (*"Louise"*) — *Charpentier*

Charpentier in his opera "Louise" paints in tone a perfect picture of the Bohemian life in Paris. This great aria occurs in the third act, which takes place in the garden of the small house on Montmartre, where Julien has taken Louise. To his question if she is truly happy, she replies in this song. [*Lesson XXVII. Part IV.*]

55075 *Guide Thou My Steps* (*From "Les Deux Journées"*) — *Cherubini*

Maria Luigi Carlo Zenobio Salvatore Cherubini (1760-1842) is one of the most interesting personalities of music history. But four years younger than Mozart, he lived to see the beginning of the modern school of music. (The first performance of Wagner's "Rienzi" took place in 1842.) Born in Italy, Cherubini lived most of his life in France, where he witnessed the great Revolution, the rise and fall of Napoleon and the reconstruction of the Republic under Louis Philippe. At the founding of "the Conservatoire de Musique" in Paris, 1795, Cherubini was appointed one of the three Inspectors; later, on account of

Napoleon's aversion to him, Cherubini went to Vienna; but the war between Austria and France soon brought him into the power of his old enemy, and he returned to France, where he went into semi-retirement for several years. During "The Hundred Days" Napoleon made him a Chevalier of the Legion of Honor, and he received further honors from Louis XVIII. In 1822 he became Director of the Conservatoire, and during his long régime there all the important French Composers of the Romantic School came under his tutelage.

Cherubini's career as a composer is usually divided into three periods. The first (1760-91) is the Italian Period, and most of the works of this time are in the old style of the Italian Church School, or light operettas. In the second period his greatest dramatic works were written; while in the third period, dating from 1816, his sacred compositions were perfected. The most popular of Cherubini's operas is "Les Deux Journées," written in 1800. This work, known as "Der Wasserträger," is called in English either "The Two Days," or "The Water Carrier." Its setting is Paris during the "Reign of Terror," and the story is of a poor water carrier who befriends a French magistrate. Although Cherubini devoted his life to French music, one can hardly class him as a French composer, for he never lost his classic manner of expression. It is therefore but natural that his music has met with greater appreciation in Germany than in any other land. "Der Wasserträger" is still a popular opera on the German stage. Beethoven considered the libretto of this opera the best in existence and esteemed Cherubini above all the writers for the stage of his day. [*Lesson XVIII, Part II; Lesson VII, Part IV.*]

55075 *Requiem Aeternam ("Requiem Mass in C Minor")* *Cherubini*

It is in his sacred music that Cherubini most freely developed his individual genius, for his great knowledge of counterpoint is here combined with the best of his writing for the voice. The Requiem in C, which belongs to the third period of Cherubini's life, is rightly regarded as his greatest and most famous work. The Requiem Mass is the most solemn Mass of the Catholic Church. Palestrina gave it its present form, but it remained for Mozart and Cherubini to carry the form to its culmination. Cherubini left two marvelous works in this form; the first, in C Minor, was written for the anniversary of the death of King Louis XVI (1793), and was sung for the first time at the Abbey Church of St. Denis 1817. "Its general character is one of extreme mournfulness, pervaded throughout by deep religious feeling." This is particularly noticeable in the opening chorus (Introit), "Requiem Aeternam." [*Lesson IX, Part IV.*]

74260 *Étude (Opus 10, No. 5)* *Chopin*

Chopin, in speaking of his Études, says: "Everything is to be read *cantabile*, even in my Études; everything must be made to sing—the bass, the minor parts—everything. The singing hand may deviate from strict time, but the accompanying hand must keep time. Fancy a tree with its branches swayed by the wind—the stem is the steady time, the moving leaves are the melodic inflections."

Chopin's music, even in these short studies, is always expressive of his own individual sufferings. For this reason he has often been compared to Heinrich Heine, whose tragic heart longings always color his lyric poetry.

Of all the piano virtuosos Chopin has achieved the greatest fame as a composer for his chosen instrument. Always spontaneous, always refined, always romantic, each short piece by Chopin, be it intended as a study, or as a prelude, or as a definite dance form, has its own individual place in the works of the

composer and in the hearts of the audience of Chopin's admirers. [*Lesson XVII, Part II.*]

35157 *Funeral March* — *Chopin*

This ever-popular composition is in reality the third movement of Chopin's great B flat minor Sonata for piano, written by the Polish pianist while in Paris. It really reflects his grief over the loss of Polish independence. The march follows the regulation form of march, trio, march. Notice the theme of the trio, which seems to breathe a spirit of consolation in sorrow. Liszt says of this composition: "All that the funeral procession of an entire nation in mourning, weeping for its own death, could contain of desolate woe, of deepest sorrow, is found in this funeral knell. One feels here that it is not only the death of a hero who is mourned, while other heroes remain to avenge him, but rather that of an entire generation of warriors who have succumbed, leaving only women, children and priests." [*Lesson XVII, Part III.*]

64263 *Mazurka No. 2, A flat Major* — *Chopin*

The Mazurka is a Polish dance, which is said to have originated in the sixteenth century. It was always sung while the folk danced, and is exclusively a dance of the common people, whereas the Polonaise is the dance of the nobility. Although the name Mazurka means measure, the dance is remarkable for the variety and liberty of its performance; in fact, many mazurkas become in truth improvisations, for the invention of new steps and figures was ever permissible. The music is 3-4 or 3-8 time and consists of two parts of eight measures each, repeated several times.

Chopin treated the Mazurka in a new and original manner, refining it of all vulgarity. He employed Polish folk tunes, but retained little more than the character of the old folk dance. [*Lesson XXI, Part III.*]

64076 *The Minute Waltz* — *Chopin*

This charming little composition is a perfect example of the waltz form, consisting of the waltz, trio, waltz. It was originally written for piano, but makes a most attractive number as it is here played by the violin.

There is a story that this composition was suggested to Chopin upon seeing George Sands' little dog whirl 'round and 'round in pursuit of his tail. [*Lesson XII, Part I.*]

35241 *Polonaise Militaire* — *Chopin*

This great composition known as "the military polonaise" was composed by Chopin in 1843 for pianoforte solo. This work has always been considered the greatest composition which Chopin has written in the form of the polonaise, the national dance of his tragic country. It is more than the stately dance of the Polish nobility, although it follows the general contour of dance-trio-dance. Mecks thus describes it: "Is this the composer of the dreamy nocturnes, the elegant waltzes, who here fumes and frets, struggling with a fierce suffocating rage, and then shouts forth, sure of victory, his bold and scornful challenge? And in the trio, do we not hear the tramping of horses the clatter of arms and spurs, and the sound of trumpets? Do we not hear and see, too, a high-spirited chivalry approaching and passing in this martial tone picture?" [*Lesson XVII, Part II.*]

74260 *Prélude (Op. 28, No. 24)* — *Chopin*

When Robert Schumann in 1839 reviewed in *The New Journal of Music* the

Preludes of Chopin, he called him "the boldest and proudest poetic spirit of the times." "He might have added," continues Edward Dannreuther, "that Chopin was a legitimately trained musician of quite exceptional attainments; a pianist of the first order, and a composer for the pianoforte pre-eminent beyond comparison, a great master of style, a fascinating melodist, as well as a most original manipulator of puissant and refined rhythm and harmony. Each étude, prelude or impromptu presents an aspect of the subject not pointed out before. Like a magician, he appears possessed of the secret to transmit and transfigure whatever he touches into some weird crystal, convincing in its conformation, transparent in its eccentricity, of which no duplicate is possible, no imitation desirable."

In each of his pieces Chopin makes a direct impression. Each has its own individual personality, though all possess the charming grace of their creator. [*Lesson XVII, Part II.*]

55072 *Hymn to St. John the Baptist* *Church*

One of the most famous early hymns of the Christian Church was the "Hymn to St. John the Baptist," by Paul Diaconus (about 770 A. D.). Guido of Arezzo developed his system of solfeggio from this hymn. Noting that each line of the hymn began on the successive tones of the scale, Guido took these syllables to represent the tones, and his method has proved of great value in the development of sight singing. The original Latin words are:

UT queant laxis
*RE*sonare fibris
*MI*ra gestorum
*FA*muli tuorum
*SO*lve polluti
*LA*bii reatum
Sancte Joannes

The first syllable, *UT*, was changed later to *DO*. Saint Ian (French for St. John) became the syllable *SI*, which was later changed *TI*. The English translation is:

"In order that Thy servants with loose (vocal) chords may sing again and again the wonders of Thy deeds, quash the indictment against our sinful lips, O Saint John!"

On this record Miss Kline also sings the Major Diatonic Scale (descending and ascending), the Chromatic Scale and four forms of the Minor Scale: Normal, Harmonic, Melodic and Tonic. [*Lesson III, Part II.*]

55072 *Lament for Charlemagne* *Church*

Charlemagne (742-814), Charles the Great, was the Roman emperor and King of the Franks from 768. He did much to spread the cause of learning and was much interested in the development of music. He collected songs of the old bards, and sent clerks to Pope Adrian in Rome to be trained in the rudiments of singing. His greatest achievement was the founding of the University of Paris. This "Lament" was doubtless written in one of the monasteries, and was chanted alike throughout France and Germany, as both nations claimed Charlemagne as their own ruler. Although the words are, in a sense, secular, the music is typical of the church chant of this time and was written down in the Neume notation of the period. The melody is confined within the limits of the tetrachord. The words are:

LATIN

A solis ortu usque ad occidua
Littora maris planctus pulsat pectora:
Ultra marina agmina tristitia
Tetigit ingens cum maerore (errore)
mimio.
Heu! me dolens, plango! Franci,
Romani atque cuncti credulí,
Luctu punguntur et magna molestia
In fantes senes, gloriosi principes;
Nam clangit orbis detrimentum Karoli
Heu! mihi misero!

ENGLISH

From the rising sun to the western shores of the sea, lamentation makes the hearts of men throb. Overwhelming sorrow has covered with excessive grief our armies beyond the sea. Alas, I lament in my grief!

Franks, Romans, and all true believers, infants, aged, renowned princes, feel the pangs of sorrow and a great calamity. For the earth cries out the loss of Charles (Charlemagne.)
Alas, miserable me!

[*Lesson III, Part II.*]

55059 *Onaway! Awake, Beloved* — *Coleridge-Taylor*

This beautiful tenor aria is from the cantata "Hiawatha's Wedding Feast," by the Negro-English composer, Samuel Coleridge-Taylor. The most popular of his works is this setting of Longfellow's poem, although the composer rightly felt that it was not truly representative of his genius. His later compositions show much greater breadth and originality of treatment, yet this plaintive tenor aria, the setting of Hiawatha's great love song, remains the best known and beloved of his works. [*Lesson XXVIII, Part II.*]

64786 *Song of the Vikings* — *Coleridge-Taylor*

This stirring song by Coleridge-Taylor is a modern Viking song. Its spirit so encompasses one that the giant-like, sturdy Vikings stand in their carved ships before one's eyes, all adventure. "Lord of the Waves We Are" was quite true of the Vikings, and Faning has given the poem a splendid setting. [*Lesson XXVIII, Part II.*]

64292 *Chanson Louis XIII and Pavane* — *Couperin*

King Louis XIII of France is said to have been a very excellent musician and many old airs are attributed to him. This song of pastoral character was originally called "Amaryllis." This simple composition follows the song form A-B-A. The introduction and coda should be noticed. The Pavane was a stately old dance of Italian origin, taking its name from Padua. Some say the name *pavanne* comes from the Latin word *pavannis* (*pavo* meaning peacock), referring to the stately, proud steps of that bird. This dance follows the pattern of A-A-B-A coda. [*Lesson VIII, Part I.*]

*—— *Whoopee Ti Yi Yo, Git Along, Little Dogies* — *Cowboy Song*

One of the most interesting of our purely American sources of folk music is the unique song of the cowboy of the great Southwest. The cowboy songs are essentially folk music, for they came into being spontaneously and simply; they reflect the occupations and customs of their creators, whose names have long since been forgotten. In a letter to John A. Lomax, whose book, "Cowboy Songs," is the only collection of these interesting songs, Theodore Roosevelt says: "There is something very curious in the reproduction here on this new continent of essentially the conditions of ballad-growth, which obtained in medieval England. However, the native ballad is speedily killed by competition with the music hall songs, the cowboys becoming ashamed to sing the crude homespun ballads in view of what Owen Wister calls the 'ill smelling saloon cleverness' of the far less interesting compositions of the music hall singers." The ballad form, with its many verses, always made a direct appeal to the cowboy, but the most characteristic of his songs

* In preparation.

are known as the ''Dogie Songs.'' Mr. Lomax calls these ''improvised cattle lullabies, which were created for the purpose of preventing cattle stampedes.'' These ''Dogie Songs'' belong to the days of the ''long trail'' when the cattle were driven up each spring to Wyoming and Montana from their breeding grounds in Texas. ''Whoopee Ti Ti Yo'' is one of the best and most popular of the ''Dogie Songs.'' [*Lesson XXX, Part I.*]

45066 *Orientale* (*Kaleidoscope*) *Cui*

This violoncello selection is No. 9 in a suite entitled ''Kaleidoscope,'' a work by the great Russian composer, César Cui. The modern form of suite is usually classed with program music, for instead of being but a collection of dances, as was the form during the classic period, the suite of to-day is given a general descriptive title, while each selection has its own title and all seek to express the same idea. Each is in the same key. This suite is entitled ''Kaleidoscope'' and each number is of a different form and coloring. The ''Orientale'' dance is a very good example of the rhythmic and melodic character of the dances of the Far East. Note the 'cello effects which are here used. [*Lesson XXII, Part II.*]

16047 *The Wren* *Damare*

This short composition is an excellent example of the tone quality of the piccolo, or octave flute. As the name indicates, this is a short tone picture of the twittering little bird, the wren. It is a good example of imitative music. [*Lesson X, Part III.*]

35476 *Danny Deever* *Damrosch*

No descriptive song by any American composer is better deserving of its popularity than ''Danny Deever.'' This musical setting of Kipling's poem is by Walter Damrosch (1862), the well-known American conductor and composer. The poem is from Kipling's ''Barrack Room Ballads'' and tells the gruesome story of the hanging of Danny Deever, who ''shot a comrade sleeping'' and became ''the regiment's disgrace.''

On the reverse of this record is another of the ''Barrack Room Ballads'' of Kipling. ''On the Road to Mandalay'' is in lighter vein, and the excellent setting by Oley Speaks makes a charming and attractive song. [*Lesson II, Part I; Lesson XI, Part I; Lesson XXX, Part II.*]

16591 *King Christian* *Danish*

''King Christian,'' the National song of Denmark, is one of the oldest known legendary folk songs. In 1775 there was produced in Copenhagen a drama by Ewald, entitled ''The Fisherman.'' This old song re-arranged by Johann Hartmann was used in this play. So popular did the air become, that it has remained the National Song of Denmark ever since that day. [*Lesson XXV, Part I.*]

17158 *Dance of Greeting* *Danish*

This is one of the simplest of the Danish dance games. It is said to have been originated in order to teach the lesson of courtesy to little children. [*Lesson VIII, Part I.*]

64919 *Le Coucou* *Daquin*

Louis Claude Daquin (1694-1772) was one of the best known of the instrumental composers of the French School in the early 18th century. He is one of the earliest examples of the infant prodigy, as Daquin is known to have played the

Clavecin before Louis XIV when but six years of age; while at the age of twelve, he became organist at the church of St. Antoine, where unusual crowds thronged the services, in order to hear the youthful organist. And although he lived to be nearly eighty, Daquin never lost his youthful enthusiasm. So fascinated was he by the effects and imitations which music could produce, that he frequently employed such means during church services. It is said that at one Christmas Eve service, he imitated the voice of the nightingale so perfectly on his organ that the treasurer sent beadles all through the church looking for the escaped songster. This little tone picture, "Le Coucou," originally written for Clavecin, follows the old pattern of rondo, and is based on the well-known cuckoo call, which is here admirably reproduced on the piano. [*Lesson XI, Part I; Lesson XXI, Part III.*]

88318 *Thou Brilliant Bird* (*"The Pearl of Brazil"*) *David*

Félicien David (1810-1876) was one of the first of the French Romantic composers to introduce Oriental effects into music. Shortly after graduation from college, David entered the order of St. Simonians, and when this order was dissolved, in 1833, he went to the Orient with a number of the brethren, as a missionary. Later he returned to Paris and became identified with music, and especially the French School of Opera. "The Pearl of Brazil" was produced in 1851, and is a story of similar character to Meyerbeer's "L'Africaine." It is full of interesting uses of Oriental melodies and rhythmic effects. This aria belongs to the type of imitative arias which are so dear to the heart of the coloratura soprano. [*Lesson IX, Part I.*]

64934 *A Beautiful Evening* *Debussy*

In his songs, as in some of his instrumental compositions Debussy uses the idiom which has come to be recognized as strictly his own. Although other composers have attempted to write music in the same style none has made this impressionistic music so distinctly a part of his individual expression as has Claude Debussy. "Beau Soir" (A Beautiful Evening) is one of the simplest of the Debussy songs. It reveals him as an impressionistic tone painter of rare ability, for one can clearly visualize the beauties of this night from listening to this exquisite melody in the voice and its accompaniment. [*Lesson XXVI, Part II.*]

64935 *Doctor Gradus ad Parnassum, from "A Children's Corner"* *Debussy*

There is a subtle humor and a real musical wit displayed by Debussy in his collection of short pieces for piano entitled "A Children's Corner." The most interesting of these is "Doctor Gradus ad Parnassum," which is a ludicrous musical satire on the formulas of technical music study of the past. [*Lesson XXI, Part III.*]

35464 *L'Aprés-Midi d'un Faune* *Debussy*

This remarkable Prelude, which is in reality a tone poem, was composed in 1892. It was the first work which Debussy wrote for orchestra, in which his individual style of instrumentation is to be noticed. The music was inspired by the poem of Stephane Mallarmé, whose unusual word pictures have been such a great part of the French impressionistic school of poetic imagery. Edmund Gosse thus describes "The Afternoon of a Faun": "A faun, a simple, sensuous, passionate being, wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent, or is the memory he seems to retain but the shadow of a vision, no more substantial than

the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his weak brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer. Experience or dream, he will know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boscages of sleep.''

The principal theme is given by the flute, and this is followed by a dreamy melody, first intoned by the wood-winds. It is taken up by the horn, then by the oboe and clarinet in dialogue. The first theme returns, but now the 'cello joins the flute and the melody dies away as though into the mist which surrounds the sleeping faun. [*Lesson VII, Part III; Lesson XXVII, Part IV.*]

88083 *Maria, Mari* *de Capua*

This Neapolitan folk song belongs to the class of composed folk songs. Its composer, Edward de Capua, belongs to the group of modern Italian composers who have written songs in the folk song manner. This song is one of the most popular of the Italian street songs of to-day. [*Lesson XVI, Part I.*]

64834 *La Spagnola* *Di Chiara*

This dance song by Di Chiara is in the form of a Bolero. The Bolero is one of the most dignified Spanish folk dances, and was very popular at Court, as well as with the common people. The Spanish folk say the dance dates back to the period of the Moors, but many authorities on dancing claim the Bolero was the invention of Sebastian Cerezo, a celebrated Spanish dancer of the eighteenth century.

The music of the Bolero is varied, and there are many cadenzas for the voice, as well as the instruments. The tune, or air, is varied at will by the singers, but the rhythm must always be retained in a very marked and regular form. [*Lesson XVII, Part I.*]

17793 *Mon coear se recommande à vous* *de Lassus*

Orlando de Lassus (1532-1594) was known as the ''Prince of Musicians.'' He was the culmination of the Netherland School and was its greatest genius. He is contemporaneous with Palestrina, of the Roman School. Although more popular in his lifetime than the great Roman master of counterpoint, de Lassus is little known to-day. His works, of both religious and secular character, are deserving of far more attention from musicians of our day. The words of this beautiful aria are: ''My heart calls to thee full of sorrow and misery. Grant me at least the strength to leave thee. My tongue once full of pleasant words and happy laughter can now only curse those who have banished me from thy sight.'' [*Lesson V, Part II.*]

74510 *Bell Song (''Lakmé'')* *Delibes*

Leo Delibes (1836-1891) is principally known as a composer of ballet music;

however, his opera, "Lakmé," is a work of much charm and beauty. It was first produced in Paris in 1883, and, on account of the rare opportunity given to the coloratura soprano, it has remained a popular opera in modern repertoire.

The Bell Song occurs in the second act, the scene of which is set in a street bazaar in an Indian city. Lakmé has been brought there from her secluded home in the forest by her father, the fanatical Brahmin priest, who is anxious to discover the lover of the maiden. Commanded by her father to sing, Lakmé realizes that his intention has been to force her lover to betray himself, and she is filled with dread and dismay. The Bell Song therefore becomes of dramatic importance in the unfolding of the plot, and is not entirely a "display number" as most coloratura arias are. The charming use of the bells and the imitation of bells by the voice should be noted. The words are:

In the forest near at hand,
A hut of bamboo is hiding,
'Neath a shading tree doth stand,
This roof of my providing.
Like a nest of timid birds,
In leafy silence abiding,
From all eyes secret it lies.
And waits it there a happy pair!

Far away from prying sight,
Without there's naught to reveal it,
Silent woods by day and night,
Ever jealously conceal it;
Thither shalt thou follow me
When dawn earth is greeting.
Thee with smiles I shall be meeting.
For 'tis there thy home shall be.

[*Lesson IV, Part I; Lesson XI, Part I.*]

64171 *Vieni Al Contento* (*In Forest Depths*) ("*Lakmé*") *Delibes*

This beautiful aria for tenor occurs at the opening of the third act of Delibes' opera, "Lakmé." The scene shows a hut in the deep tropical forest. Here Lakmé and her faithful attendant have brought the wounded Gerald, and here he has been nursed back to health by the devoted Lakmé. He voices his love for her in this exquisite aria. (For words, see "Victrola Book of the Opera.") [*Lesson XXIV, Part IV.*]

64671 *Allegro, Quartette in E Flat* *Dittersdorf*

Karl Ditters von Dittersdorf (1739-1799) was one of the first of the Viennese violinists to attain international fame. He accompanied Gluck on his famous Italian journey in 1761, and after returning to Vienna, devoted his life to composition. He wrote many operas, oratorios, and cantatas, twelve symphonies in the early form, and numerous string quartettes and shorter compositions. He was one of the first of Haydn's contemporaries to employ the form laid down by the decree of "Papa Haydn." This Allegro follows the simple pattern of the early "Sonata form." [*Lesson XXIV, Part III.*]

74599 *Cavatina* ("*Don Pasquale*") *Donizetti*

"Don Pasquale," produced in Paris in 1843, is one of the comic masterpieces by Donizetti. The story is from Italian sources, and is very merry and bright. As an example of the Italian form of "Opera Buffa," this work is most sparkling and delightful. "Don Pasquale" has been called "the neatest follower of the Barbiere di Siviglia"; and it is little wonder that this charming opera still holds the stage to-day. The "Cavatina," which is sung by Norina in the first act, gives a rare opportunity to the coloratura soprano. [*Lesson X, Part IV.*]

88299 *Mad Scene* (*With flute obbligato*) ("*Lucia di Lammermoor*") *Donizetti*

Few single operatic numbers have ever met with the great popularity of this selection from "Lucia di Lammermoor."

This aria is regarded not only as a great opportunity for the coloratura

soprano to show her technical skill, but has also real dramatic value, when heard in its rightful place in the third act of the opera—the poor demented Lucy, forgetting her recent, hated marriage, sings here of her love for Edgar and the dream of her union with him. [*Lesson XVIII, Part II; Lesson X, Part IV.*]

96200 *Sextette* (*"Lucia di Lammermoor"*) *Donizetti*

"Lucia di Lammermoor," the best known of Donizetti's works in the form of Opera Seria, is a musical setting of Sir Walter Scott's novel, "The Bride of Lammermoor." It was presented in Paris, in 1839. The greatest concerted number in the opera, usually designated as the "Contract Scene," is the famous and ever-popular Sextette, which occurs at the end of the second act. The young Lucia, forced by her brother to sign the marriage contract with Sir Arthur, discovers that her lover Edgar is still alive and true to her. Sir Henry and Edgar, both overcome with anger, sing a short duet and Lucia, her maid, the notary Raymond and Sir Arthur, join with them in this great sextette. [*Lesson X,* Part IV.]

74163 *Humoresque* *Dvořák*

This charming little tone poem is Opus 101 of Dvořák's compositions, and was originally written for pianoforte, although the violin arrangement has been equally popular. This composition belongs to the class of program music pieces in which the true meaning of the composer's title is left largely to the imagination of the audience. [*Lesson XXIV, Part II.*]

74631 or 35275 *Largo* (*"The New World Symphony"*) *Dvořák*

This ever-popular number has its place as the second movement of Dvořák's Fifth Symphony, which was written after his return from America, in 1895. In this work, which he called "From the New World," Dvořák used many musical idioms which had impressed him during his visit to America. Being especially interested in negro melodies, Dvořák employs them throughout the symphony. In this Largo, which is in the song form, Dvořák has given a tone picture of the homesick immigrant, who has come to "the New World" in search of fortune. While in America, Dvořák used to visit a Bohemian settlement in Iowa each summer, and it is thought that these visits to his countrymen, settled on the broad prairies, far from their native land, impressed him in the writing of this movement.

The theme is "sung" by the English horn, while the muted strings play a quiet accompaniment. The second theme is of a more agitated character and is played by the flutes and oboes; after which the first is repeated. The principal melody is the familiar "Massa Dear." [*Lesson VII, Part I; Lesson XI, Part III; Lesson XXX, Part III.*]

88519 *Lieblicher Mond* (*"Rusalka"*) *Dvořák*

The eight operas of Dvořák are but little known outside of his native Bohemia. Like all of his compositions these works also reflect national Bohemian characteristics. Naturally, therefore, the dramatic works do not make a strong appeal except among Bohemian people. With the exception of "Der Bauer em Schelm," which was presented in Dresden and Hamburg, none of Dvořák's operas has been heard except in Prague. "Rusalka" ("The Water Sprite") is based on an old Slavic fairy story, which is also popular in Russia. Dargomijsky, the Russian

composer, wrote an opera based on the same story in 1856. Dvořák's work dates from 1901. The story is similar in character to the French "Undine," and doubtless comes from the same source in folk-lore. This aria, sung in German, is a most beautiful number. [*Lesson XXII, Part II; Lesson XV, Part IV.*]

64563 *Songs My Mother Taught Me* — *Dvořák*

This is an adaptation for the violin of the beautiful gypsy song "Songs My Mother Taught Me, in the Days Long Vanished." It is equally beautiful in its present setting as it is in the song, for the violin carries the old Slavic gypsy melody and suggests the words now so familiar. [*Lesson XXIV, Part II.*]

74437 *Slavonic Dance* — *Dvořák*

Like the Brahms Hungarian Dances, the Slavonic Dances of Dvořák were originally written for pianoforte duet. It was with these dances, which were published in 1878, that Dvořák first attracted the attention of the musical world. No composer of our modern day has so remarkably reflected nationality as has Dvořák. In these dances we have a striking example of Dvořák's genius as a master of national composition. [*Lesson XX, Part I; Lesson XXIV, Part II.*]

88311 *Swiss Echo Song* — *Eckert*

This charming song for coloratura soprano is the work of Karl Eckert (1820-1879), a pianist, composer and conductor of the middle nineteenth century, whose work was confined to Austria and Germany. Very few of his compositions are heard to-day. This beautiful song gives an excellent opportunity for the coloratura soprano to show her technical equipment. It is also a good example of the use of imitation in a song. [*Lesson XIV, Part I.*]

64760 *Capriceuse* — *Elgar*

This is a short and graceful composition played as its name implies "capriciously." [*Lesson XXVIII, Part II.*]

35247 *Pomp and Circumstance March* — *Elgar*

The stirring march "Pomp and Circumstance" is one of the most popular concert numbers by Sir Edward Elgar, of the Modern English School. It was composed for the Coronation of King Edward VII and played during all the incident festivities. Soon after his accession to the throne, King Edward bestowed the title of Knight on the English musician.

It is an excellent example of march form and the brass effects should especially be noted. [*Lesson XXVIII, Part II; Lesson XII, Part I.*]

64373 *Salut d'Amour* — *Elgar*

The greatest English composer of to-day is Sir Edward Elgar. This little composition is one of the most popular short compositions in the literature of modern music. It is a personal page from the life of its composer, for this simple "Salute of Love" was written as a tribute to his sweetheart, who later became Lady Elgar. The composition is in the three-part song form and the melody is of a popular and sentimental character. [*Lesson XXVIII, Part II.*]

45310 *Barbara Allen* — *Old English*

This is one of the oldest and best-beloved ballads of the English speaking race.

It is found in every land where English is spoken, but it is said that the oldest versions of the song are found in their purest form among the mountaineers of the Appalachian Mountains of North Carolina.

Authorities say that this was one of the original "Border Ballads," and that Carlisle is the "Scarlet Town" referred to in the text. References to "Barbara Allen" are found in many writings of great literary men.

Pepy, in his diary of January 2, 1663, speaks of hearing "Mrs. Kipps sing her little Scotch song of Barbary Allen," and Goldsmith says: "The music of the finest singer is dissonance to what I felt when our old dairy maid sang me into tears with "The Cruelty of Barbara Allen." The song came to America with the early Colonists. Horace Greeley, in his "Recollections of a Busy Life," speaks of one of his earliest remembrances being, hearing his mother sing the ballad of "Barbara Allen." [*Lesson XIII, Part I; Lesson XXIX, Part II.*]

45114 *Drink To Me Only With Thine Eyes* *English*

This old English folk song is still as popular to-day as when it was first heard in Queen Elizabeth's day. The words are by "rare" Ben Jonson (1573-1637) and are entitled "To Celia." They are a translation from some verses by Philostratus, the Greek poet of the second century. Many authorities have claimed that the music of this song was composed by Mozart, but this statement has been absolutely disproved and the composer still remains unknown. [*Lesson XXIX, Part I.*]

17724 *Green-Sleeves* *Old English*

The old dance known as "Green-Sleeves" shared the popularity of "Sellenger's Round" during Elizabethan days. Beaumont and Fletcher mention it in "The Loyal Subject," and Shakespeare frequently alludes to it. His most famous jest regarding "the dance song" occurs in "The Merry Wives of Windsor," where Mistress Ford, speaking of Falstaff's letters, says: "I would have sworn his disposition would have gone to the truth of his words; but they do no more adhere and keep place together than the Hundredth Psalm to the tune of 'Green-Sleeves.'" This reference is particularly interesting as it has frequently been used to prove the argument that the "Immortal Bard" knew far more concerning music than the dramatic writers of later days. There were many different settings to the tune of "Green-Sleeves"; the one here given is one of the oldest and most authentic. It was arranged by Dr. Charles Vincent, and is to be found in "Fifty Shakespeare Songs." [*Lesson XXIX, Part I.*]

64320 *Have You Seen But a Whyte Lillie Grow (Ben Jonson)* *Old English*

The manuscript of this song is in the British Museum; the accompaniment being written for the lute. The author of the music has never been definitely ascertained. The words were by "rare" Ben Jonson (1573-1637) and appeared in his play, "The Devil's an Ass," which was produced in 1616.

Have you seen but a whyte lillie grow
Before rude hands had touched it.

* * * * * *

Oh, so whyte, oh, so soft, oh, so
Sweet is she.

Boosey Edition.

[*Lesson XXIX, Part I.*]

64100 *The Lass of Richmond Hill* — *English*

This beautiful old English song was said to have been composed by George IV, who, when Prince of Wales, loved the fair Mrs. Fitz Herbert, who long occupied the position of being the original "Lass of Richmond Hill." This fanciful tale has been disproved by the definite evidence, recently brought to light, that the composer of the song was a cathedral organist named James Hook (1746-1827), who wrote nearly two thousand popular songs. The original "Lass" was the daughter of a Mr. William Jansen of Richmond Hill, who married a young poet Leonard McNally, the author of the verses which Hook set to music. The song was first heard at the Vauxhall Gardens in 1799, and was the most popular air in England at the time Haydn was living in London. Many critics claim that there is a strong resemblance between this air and the music of Haydn's chorus, "The Heavens Are Telling." Although acknowledged to be the favorite air of George III, "The Lass of Richmond Hill" was very popular in America during the early days of our Republic. [*Lesson XXIX, Part I.*]

17087 *May Pole Dance* — *English*

No custom in England is more charming than the annual May Pole Dance, which is held to celebrate the birth of spring. The fête occurs on the village green and begins with the weaving of garlands from flowers in the May baskets, then comes the crowning of the Queen of May. After this ceremony, the May Pole, with its many colored ribbons, is set up, and the dancers weave these ribbons to and fro, taking a joyous skipping step as they sing. (The weaving of ribbons is a modern innovation.) This tune is called "Bluff King Hal" and is a well-known old English air, which doubtless originated at the time of the "Bluff King," who is known in history as Henry VIII. [*Lesson XXIX, Part I.*]

18010 *Sellenger's Round* — *Old English*

One of the most popular of the sixteenth century airs was Sellenger's Round, which is frequently referred to in sixteenth and seventeenth century literature. The original title is thought to have been "St. Leger's Round." In "The Fitzwilliam Virginal Book" an excellent version of the tune with variation by William Byrd is to be found. In a rude woodcut of the seventeenth century a group of figures dancing a Maypole dance are found, the title being, "Hey for Sellenger's Round." This well proves that in its original form the Round was a Maypole dance. The setting here given is by Cecil Sharp, the English composer, who is giving to the world again many of the forgotten folk songs of the British Isles. The delightful charm and vigor of the air is to be felt in this arrangement, and Sellenger's Round charms the audiences of the twentieth century just as it did during its own period.

On the reverse side of this record is another old English dance, "Gathering Peaseods"; this is one of the old dances around the Maypole. It is also a setting by Cecil Sharp. [*Lesson XXIX, Part I.*]

35279 *"Sumer is icumen in"* — *Old English*

This wonderful canon, the manuscript of which is one of the chief treasures of the British Museum, is our best proof that a contrapuntal school existed in England during the thirteenth century. Literary men of this day speak of the use of the round in the contrapuntal form of the canon as being of frequent occurrence in England at this time. Authorities differ as to the actual composer

of this song of spring, but it is beyond question the best example of counterpoint which is found before the establishment of the Netherland School. The words are in the old English of the period of Chaucer. The four upper voices sing the melody in canon form, while the two lower voices repeat the words "Lhoud sing cuccu," giving a ground bass to the canon.

Sumer is icumen in
Lhoud sing cuccu (cuckoo).
Groweth sed and bloweth med
And springeth the wod enu.
Sing, sing, cuccu.
Ewe bleteth after lamb
Lhouth after calve cu,
Bulluc sterteth
Bucke verteth,
Murie, sing cuccu.
Sumer is icumen in
Lhoud sing cuccu.

[*Lesson V, Part II.*]

55114 *Spinning Wheel Quartet ("Martha")* *Flotow*

This favorite quartet occurs in the second act of Flotow's "Martha." It is sung by Martha (Lady Harriet), Julia (Nancy), Plunkett and Lionel. Having taken employment (as a joke) with the young men whom they met at the Fair, Lady Harriet and her maid Nancy find they cannot perform even the simple duties of the household. In this quartet, Lionel and Plunkett endeavor to show the maidens how to spin, and the incident as depicted in the music is one of the most popular numbers from the opera. The imitative effect in the accompaniment should be noted. [*Lesson XVI, Part IV.*]

35693 *An Irish Love Song* *Foote*

One of the most important and interesting of America's composers is Arthur Foote, who was the first of his countrymen to receive his entire musical education in his own land. He has written in all forms, save that of opera. His "Irish Love Song" has found its way all over the world, and is universally recognized as one of the best examples in song of a national composition being conceived by a musician of another land. As one critic says, "Foote is possessed of a keen insight into the possibilities of the voice, a touch of lyric genius, and an unfailing ingenuity in accompaniment." [*Lesson XXX, Part II.*]

87303 *Hard Times Come Again No More* *Foster*

Stephen Foster (1826-1864) was one of those rare genuises whose habits of life in no way reflected his true ability or real worth as an artist. He died penniless and alone. Yet he is rightly regarded to-day as the greatest American composer of "folk" music, and was in fact one of the most remarkable composers of this type of music that the world has ever known. In his ballads "Nelly Bly," "Come Where My Love Lies Dreaming," and "Hard Times Come No More" there is to be noticed a more artificial strain than is found in the plantation songs which are undoubtedly his best works. "Hard Times Come No More" was written during Civil War days, but its sentiment will make an equally strong appeal to the many war-weary hearts of to-day.

Let us pause in life's pleasure and count its many tears,
While we all sup sorrow with the poor;
There's a song that will linger forever in our ears;
Oh! hard times, come again no more.

While we seek mirth and beauty, and music light and gay,
There are frail forms fainting at the door;
Tho' their voices are silent, their pleading looks will say,
Oh! hard times, come again no more.

CHORUS
'Tis the song, the sigh of the weary,
Hard times, hard times, come again no more;
Many days you have linger'd around my cabin door,
Oh! hard times, come again no more.

[*Lesson XXIX, Part II.*]

74442 *Old Black Joe* — *Foster*

No song of the Negro on the plantation has ever made a more individual appeal than has "Old Black Joe." It is one of the most perfect gems in the entire literature of the "composed folk song." [*Lesson XIII, Part I.*]

18519 *Massa's in de Cold, Cold Ground—Old Folks at Home* — *Foster*

The composer of these two songs was a "Northerner," being born in Pittsburgh, July 4, 1826, and dying in New York, January 13, 1864. No American composer ever touched the sympathetic chord in all hearts with the sadness of the negro slaves as did Foster in these two songs. They retain all the characteristics of the American negro music, and are in truth fitted to rank with the best legendary folk-songs of any land. Foster wrote both the words and the music of his songs. These belong to an early "Plantation Melody" collection, by Foster, which appeared in 1852. [*Lesson XXX, Part I.*]

87053 *Students Arise ("Germania")* — *Franchetti*

The composer of "Germania," Albert Franchetti, is an Italian nobleman, who has made the writing of opera his hobby. "Germania," which was produced in 1902 in Milan, is regarded as his best work. The action of the opera takes place in Germany during the Napoleonic campaign, the story dealing with the attempts of the German students to thwart the progress of Napoleon. This rousing aria is heard in the Prologue, as Loewe, by this great address, seeks to arouse his comrades to revolt. [*Lesson XXII, Part IV.*]

74399 *Panis Angelicus* — *Franck*

César Franck (1822-1890) has been termed "the French Bach" because of his devotion to the pure and true in absolute music. A master of counterpoint, Franck stands with Brahms as a great modern representative of the classic forms in music. Like Brahms, also, Franck devoted himself to symphonic music, the few vocal compositions (besides his songs) being of religious character. Yet this gentle Belgian has influenced modern French music of the operatic as well as the instrumental schools. This beautiful prayer, "O Lord Most Holy," is an exquisite example of Franck's poetic quality. The student should notice the lovely obbligato for violoncello. [*Lesson XXVI, Part II; Lesson XXIX, Part IV.*]

88556 *La Procession* — *Franck*

César Franck holds the highest position among the masters of modern French music. His greatest works were written for orchestra, with the exception of "The Beatitudes," which is considered one of the best of modern oratorios.

Franck wrote but a few songs, but they are regarded by critics as the most perfect examples of the modern French art songs. "The Procession" is one of Franck's songs, which has become a classic of song literature. [*Lesson XXVI, Part II.*]

16474 *Amaryllis* — *French*

This charming old French dance follows the general outlines of the regular three-part dance form; one can also trace its resemblance to the rondo. It may be used as an example of both. King Louis XIII wrote a charming song called "Amaryllis," with which this air is frequently confused. In truth, this melody is much earlier than the song, as this composition was played for the first time at the wedding of Margaret of Lorraine and the Duc de Joyeuse, in 1581. The melody is ascribed to Baltazarini, the favorite composer of Henri III, and was originally called "La Clochette." [*Lesson VIII, Part I; Lesson XXII, Part III.*]

64202 *Aubade Provençale* — *French*

The custom of playing a morning hymn, or aubade, in place of the evening song, or serenade, was a very popular one in southern France, the Troubadours frequently going at dawn to the windows of their fair ladies and singing a morning song of love. It later became a very popular instrumental form. This selection is an arrangement of an old air by Louis Couperin (1630-1665) and is an excellent example of pure song form. This aubade begins with an ancient Gregorian tune and then changes to a popular rondo, thus showing how church melodies became secularized. [*Lesson XVIII, Part I.*]

64223 *Bergère Légère* — *French*

This charming old pastorale belongs to the class of old French songs which were known as "Bergerettes." From the kings down to the common people, it is found, that during the seventeenth and eighteenth centuries in France, there was a love for the simple pastoral joys of country life, which found its expression in literature, art and music.

This little roundelay is an excellent example of the "Bergerette":

Fickle shepherdess, I fear your charms,
Your beloved one is inflamed with love,
But you do not care;
Your whimsical face
Attracts and charms.
But frivolous and haughty,
You flee from him who follows you,
Fickle shepherdess, I fear your charms.

[*Lesson XVIII, Part I.*]

72165 *Folk Songs* — *French*

These old French folk songs are found in certain districts of Canada in as pure a form as they are to be found in France. Many of them found their way to America, and were sung by the French colonists, and handed down by them to their children's children. Quite a number of these songs are to be found in the early school song books, but were wrongly credited to Germany. They are still in use by French children all over the world.

French

AU CLAIR DE LA LUNE
Au claire de la lune,
Mon ami Pierrot,
Prête moi ta plume
Pour ecrire un mot.
Ma chandelle est morte,
Je n'ai plus de feu.
Ouvre moi ta porte
Pour l'amour de Dieu.

English

BY THE MOONLIGHT
By the moonlight,
My friend, Pierrot,
Lend me your pen
To write a few words.
My candle is out,
I have no more light.
Open your door
For pity's sake.

Au clair de la lune,
Pierrot repondit
Je n'ai pas de plume
Je suis dans mon lit,
Va chez la voisine
Je crois qu'elle y est,
Car dans sa cuisine
On bat le briquet.

French

IL PLEUT, IL PLEUT, BERGÈRE

Il pleut, il pleut, bergère,
Rentre tes blancs moutons
Allon à ma chaumière,
Bergère vite allons ;
J'entends sous le feuillage
L'eau qui tombe à grand bruit,
Voici venir l'orage,
Voilà l'éclair qui luit.

French

PROMENADE EN BATEAU

Au courant de la rivière
Glisse, glisse, glisse doucement :
Glisse, glisse, glisse, glisse,
Glisse, glisse, barque légère !
Glisse, glisse, barque légère !
Glisse, glisse, glisse doucement !

French

FAIS DODO, COLAS

Fais dodo, Colas, mon p'tit frère,
Fais dodo, tu auras du lolo ;
Papa est en haut,
Qui fait des sabots ;
Maman est en bas,
Qui fait des bas.

French

SAVEZ-VOUS PLANTER LES CHOUX?

Savez vous planter les choux,
A la mode, à la mode,
Savez vous planter les choux,
A la mode de chez nous?

On les plante avec le pied,
A la mode, à la mode,
On les plante avec le pied,
A la mode de chez nous.

On les plante avec la main,
A la mode, à la mode,
On les plante avec la main,
A la mode de chez nous.

French

TREMPE TON PAIN

Tremp' ton pain, Marie,
tremp' ton pain, Marie,
tremp' ton pain, dans la sauce,
Tremp' ton pain, Marie,
tremp' ton pain, Marie,
tremp' ton, pain dans le vin.
Nous irons Dimanche
A la maison blanche,
Toi z'en Nankin
Moi z'en bazin,
Tous deux en escarpins.

French

LA MÈRE MICHEL

C'est la mèr' Michel qui a perdu son chat,
Qui cri' par la f'nêtre à qui le lui rendra.
Et l' compèr' Lustucru qui lui a répondu,
Allez la mèr' Michel vot' chat n'est pas perdu.

By the moonlight,
Pierrot answered
I have no pen
I am in bed
Go to the neighbor
I think she is in,
For in her kitchen
Someone is striking a fire.

English

IT IS RAINING, IT IS RAINING, SHEPHERDESS

It is raining, it is raining, Shepherdess,
Bring in your white lambs,
Let us go to my hut.
Quick, come Shepherdess,
I hear under the foliage
Raindrops falling with a great noise.
Here comes the storm.
There's the lightning so bright.

English

BOAT TRIP

By the current of the river,
Glide, glide, glide gently ;
Glide, glide, glide, glide,
Glide, glide, light craft !
Glide, glide, light craft,
Glide, glide, glide gently !

English

GO TO SLEEP, COLAS

Go to sleep, Colas, my little brother,
Go to sleep, you shall have some candy ;
Papa is upstairs
Making wooden shoes
Mama is downstairs
Knitting stockings.

English

DO YOU KNOW HOW TO PLANT CABBAGES?

Do you know how to plant cabbages,
After the fashion, after the fashion,
Do you know how to plant cabbages
After the fashion at home?

We plant them with the foot,
After the fashion, after the fashion,
We plant them with the foot,
After the fashion at home.

We plant them with the hand,
After the fashion, after the fashion,
We plant them with the hand,
After the fashion at home.

English

DIP YOUR BREAD

Dip your bread, Mary,
Dip your bread, Mary
Dip your bread in the gravy,
Dip your bread, Mary,
Dip your bread, Mary,
Dip your bread in the wine.
We shall go Sunday
To the white house,
You dressed in Nankeen,
I in my best clothes,
The two of us in shining boots.

English

MOTHER MICHEL

It is Mother Michel who has lost her cat,
And cries thru her window for someone to bring it back,
And that old crony, Lustucru, who answers,
"Go on, Mother Michel, your cat is not lost."

C'est la mère Michel qui lui a demandé :
Mon chat n'est pas perdu ! vous l' avez donc trouvé ?
Et l' compèr' Lustucru qui lui a répondu,
Donnez un' récompense, il vous sera rendu.

Et la mère Michel lui dit : c'est décidé
Si vous rendez mon chat, vous aurez un baiser,
Le compèr' Lustucru qui n'en a pas voulu
Lui dit pour un lapin votre chat est vendu.

French
MALBROUCK

Malbrouck s'en va t'en guerre,
Mironton, mironton, mirontaine ;
Malbrouck s'en va t'en guerre,
Ne sait quand reviendra ;
Ne sait quand reviendra,
Ne sait quand reviendra !
Malbrouck s'en va t'en guerre,
Mironton, mironton, mirontaine ;
Malbrouck s'en va t'en guerre,
Ne sait quand reviendra.

It is Mother Michel who asks him :
"My cat is not lost? You must then have found it."
And that old crony, Lustucru, answers,
"Give a reward and it will be returned."

And Mother Michel told him "It is settled,
If you return my cat, I will give you a kiss,"
Old crony, Lustucru, who did not want any, said,
"Your cat was sold as a rabbit."

English
MARLBOROUGH

Marlborough is going to war,
Mironton, mironton, mirontaine ;
Marlborough is going to war,
Does not know when he shall return,
Does not know when he shall return,
Does not know when he shall return !
Marlborough is going to war,
Mironton, mironton, mirontaine ;
Marlborough is going to war,
Does not know when he shall return.

[*Lesson XVIII, Part I.*]

72166 *Folk Songs* *French*

French
LE PONT D'AVIGNON

Sur le pont d'Avignon,
L'on y danse, l'on y danse ;
Sur le pont d'Avignon,
L'on y danse tout en rond.
Les beaux messieurs font comm' ça,
Et puis encor' comm' ça,

Sur le pont d'Avignon,
L'on y danse, l'on y danse ;
Sur le pont d'Avignon,
L'on y danse tout en rond.
Les bell's dames font comm' ça,
Et puis encor' comm' ça.

English
THE BRIDGE AT AVIGNON

On the bridge at Avignon
They dance, they dance ;
On the bridge at Avignon
They dance, all in a ring.
The handsome men do like this,
And then again like this.

On the bridge at Avignon
They dance, they dance ;
On the bridge at Avignon
They dance, all in a ring.
The beautiful ladies do like this,
And then again like this.

French
AH' VOUS DIRAI-JE, MAMAN

Ah ! vous dirai-je, maman,
Ce qui cause mon tourment !
Papa veut que je raisonne comme une grande personne ;
Moi je dis que les bonbons
Valent mieux que la raison.

English
AH ! SHOULD I TELL YOU, MAMMA

Ah ! should I tell you, mamma,
What is the cause of my distress !
Papa wants me to reason like a grown-up person ;
But I say that candies
Are worth more than reason.

French
LA BONNE AVENTURE

Je suis un gentil poupon
De belle figure,
Qui aime bien les bonbons
Et les confitures.
Si vous voulez m'en donner,
Je saurai bien les manger.
La bonne aventure,
Oh ! gai !
La bonne aventure !

Je serai sage et bien bon,
Pour plaire à ma mère.
Je saurai bien ma leçon,
Pour plaire à mon père ;
Je veux bien les contenter,
Et s'ils veulent m'embrasser,
La bonne aventure,
Oh ! gai !
La bonne aventure !

English
THE HAPPY EVENT

I am a cute little darling,
And good looking,
Who is very fond of candy
And preserves.
If you will give me some,
I shall surely eat them.
The happy event,
Oh ! joy !
The happy event !

I will be good and behave,
To please my mother.
I shall know my lesson,
To please my father ;
I am willing to make them happy,
And if they want to kiss me,
The happy event,
Oh ! joy !
The happy event.

French
J'Ai Du Bon Tabac
J'ai du bon tabac dans ma tabatière,
J'ai du bon tabac, tu n'en auras pas.
J'en ai du fin et du bien rapé,
Qui ne s'ra pas pour ton fichu nez!
J'ai du bon tabac dans ma tabatière,
J'ai du bon tabac, tu n'en auras pas.

English
I Have Some Good Stuff
I have some good snuff in my snuff-box,
I have some good snuff, you shall not have any.
I have some that is fine, and some well grated,
But that is not for your sorry nose!
I have some good snuff in my snuff-box,
I have some good snuff, you shall not have any.

French
La Casquette du Père Bugeaud
As-tu vu la casquette, la casquette,
As-tu vu la casquett' au père Bugeaud?
Elle est fait' la casquette la casquette
Elle est fait' avec du poil de chameau.

English
Father Bugeaud's Cap
Did you see the cap? the cap?
Did you see Father Bugeaud's cap?
It is made, the cap, the cap,
It is made of camel's hair.

Note.—During the war in Algeria, in 1840, a French Camp was caught in a surprise attack by the Arabs; Marshall Bugeaud came rushing out of his tent to get at the head of his troops. To the delight of his soldiers, he found that he still had his woolen night-cap on his head; the "Zouaves" immediately started to sing this little song with the improvised words, and it has ever since remained the march that often led the French on to victory.

French
La Mist' En Laire
Bonhomme, bonhomme, que savez-vous faire?
Savez-vous jouer de la mist'-en l'aire?
L'aire, l'aire, l'aire, de la mist'-en l'aire?
Ah! ah! ah! que savez-vous faire?

English
The Tune in the Air
My good man, my good man, what do you do?
Do you know how to play a tune in the air?
Air, air, air, a tune in the air?
Ah! ah! ah! what do you do?

French
Frère Jacques
Frère Jacques,
Frère Jacques, dormez-vous?
Dormez-vous?
Sonnez les matines,
Sonnez les matines,
Din, din, don!
Din, din, don!

English
Brother James
Brother James,
Brother James, are you asleep?
Are you asleep?
Ring for the morning prayers,
Ring for the morning prayers,
Ding, ding, dong!
Ding, ding, dong!

The last song on the record is the ever-popular "Marche Lorraine."

[*Lesson XVIII, Part I.*]

64586 *Marche Lorraine* *French*

The "Marche Lorraine" is an arrangement of one of the oldest French airs as a song by Louis Ganne. This air was originally a round for dancing, and dates back to the 16th century. Always very popular in Lorraine, it was forbidden to be sung by the folk since the German occupation in 1870. The Allied Army, under Marshal Foch, marched into Metz singing the "Marche Lorraine." [*Lesson XIII, Part I; Lesson XVIII, Part I.*]

64557 *Père de la Victoire* (*Father of Victory*) *French*

This remarkable patriotic song is an old French song, which, during the Great War, was given a new text and a new setting by Louis Ganne. In its original form, it was a march that was the favorite air of General Carnot. When Carnot's grandson was President of France, Ganne made the music into a song, which afterward became the favorite drinking song of the French soldiers. In its present version, the song tells of an old French patriot, who is called "Father of Victory." [*Lesson XVIII, Part I.*]

17725 *To War Has Gone Duke Marlborough* — *Old French*

It is claimed that Godfrey of Bouillon was the first to bring this air to Europe, and that it had been used by his armies during his famous Crusade of 1096. It was not until after the victory of Duke Marlborough at the battle of Malplaquet (1709) that these words were associated with the tune. All through the eighteenth century the song increased in popularity, and it is said was sung as a lullaby by Marie Antoinette in 1781. At the time of Napoleon the song was universally popular throughout Europe, the English having two settings, "We Won't Go Home 'Till Morning" and "For He's a Jolly Good Fellow." In 1813, when Beethoven wrote his Battle Symphony entitled "Wellington's Victory at Vittoria," he used this theme to depict the French army.

The Arabs possess a version also of this tune, which it is thought was brought to them by the French army at the time of Napoleon's expedition to Egypt. [*Lesson IV, Part II.*]

17725 *War Songs of Normans—Crusaders' Hymn* — *French Crusaders*

These two old songs have been traced back to the crusades of the eleventh and twelfth centuries. The French minstrel Taillefer is supposed to be the author of the Norman War Song, which, history relates, he sang during the Battle of Hastings, 1066 A. D. The Crusaders' Hymn has come down through the centuries and is still sung in our churches as the hymn "Fairest Lord Jesus." Its slow, dignified march measures were eminently suitable to be sung by a band of marchers whose religious fervor aided them toward their goal. [*Lesson IV; Part II.*]

71023 *Filiae Jerusalem* — *Gabrielli*

This beautiful setting of the "Daughters of Jerusalem," is by Andrea Gabrielli (1510-1586), who was a member of the Venetian School, founded by Adrian Willaert. Andrea Gabrieli was the most noted organist of his time and had many distinguished pupils, among them many of the North German organists. He wrote much music for the Church and one recognizes the gain in freedom of expression, which is due to the increased knowledge of the instruments and instrumental possibilities. Giovanni Gabrielli, the nephew and pupil of Andrea, was the first to classify the instruments into two divisions, and his experiments in tone color led to the later orchestral accomplishments of the Venetian School of Opera at the time of Monteverde. This is an excellent example of the vocal fugue form. [*Lesson V, Part II.*]

74672 *Gagliarda* — *Galilei*

Vincenzo Galilei, (1533-1600) the father of the celebrated astronomer, was a native of Florence and an enthusiastic member of the "Camerata," who gave to the world the first music drama. A skilful performer on the lute and violin, Galilei wrote much music for the single voice, accompanied by these instruments; but he also left a number of dances and simple instrumental compositions.

The Galliard was a popular Court dance of this period. It is said that Queen Elizabeth fell in love with young Hatton because of his dancing of the Galliard, which was the most popular of the Italian dances during Elizabethan days. It is frequently mentioned in Shakespeare. [*Lesson VI, Part II; Lesson XXII, Part III; Lesson II, Part IV.*]

87536 *Du, du liegst mir im Herzen* (*"Thou, Thou Fillest My Heart"*) *German*

This ever-popular German folk tune dates from the year 1820.

Thou, thou fillest my heart, dear,
Thou, thou pleasest mine eye,
Thou, thou troublest me sorely
Know'st not how loving am I;
Yes, yes, yes, yes, know'st not how loving am I.

* * * * * * * * *

If, if when we are parted,
Thou this picture should'st see,
Then, then be broken hearted;
Wish we together might be!
Yes, yes, yes, yes, wish we together might be.

[*Lesson XIX, Part I.*

45066 *Liebesfreud* *Old German Waltz*

This charming waltz is an arrangement made by Fritz Kreisler of an old Viennese waltz, which still retains its folk spirit. In form, the composition follows that of the regular dance—consisting of dance, trio, dance, coda. [*Lesson XIX, Part I.*]

35530 *Two Dances from "Henry VIII" Suite* *German*

The true name of this English composer is Edward German Jones. His teacher, Sir George Macfarren, advised his writing under the *nom de plume* of Edward German. This suite was first produced at the Leeds festival in 1895. The numbers were taken from German's incidental music to Shakespeare's "Henry VIII," given at the Lyceum in 1892 by Sir Henry Irving.

The first is a good example of the modern use of the old Morris Dance. The second, called "The Shepherd's Dance," is light and graceful and at once caught the popular fancy, both in Europe and America. [*Lesson XXVIII, Part II.*]

17718 *Caro mio ben* (*Thou, All My Bliss*) *Giordani*

Giuseppe Giordani (1744-1798) was a prolific opera and oratorio composer of the eighteenth century Neapolitan School. His genius was somewhat overshadowed by his contemporaries, Cimarosa and Zingarelli. He lived for many years in England, where his thirty operas had great vogue. He left many separate Ariettas, of which this selection is one. [*Lesson II, Part IV.*]

88060 *Un di all'azzuro spazio* (*Once O'er the Azure Fields*) (*"Andrea Chenier"*) *Giordano*

Umberto Giordano is a follower of Mascagni, Leoncavallo and Puccini. Several of his works have been produced in Italy, but only two, "Andrea Chenier" (1896) and "Fedora" (1898), have met with success in America. "Andrea Chenier" is set in Paris during the French Revolution. The young poet, Andrea Chenier, who has spent his early years in Constantinople, comes to Paris to pursue his education. He becomes imbued with the spirit of freedom and decides to cast his lot with the revolutionists. He is accused of treason and sentenced to the guillotine.

The first act takes place in the Castle of Coigny, where a grand ball is in progress. Among the guests is Andrea Chenier. When asked to speak he replies in this aria with a criticism of the aristocracy, the pride of the rich and its

influence on the poor. The guests are displeased and Chenier leaves them to join the mob outside. [*Lesson XXII, Part IV.*]

64905 *My Love Compels Thy Love (''Fedora'')* *Giordano*

This beautiful opera by Giordano is based on Sardou's famous tragedy, ''Fedora.'' It was first produced in Milan in 1898. This great aria for tenor occurs in the second act, the scene of which is Fedora's home in Paris. Count Loris has been entertained by Fedora, and now tells her of his great love in this beautiful aria. [*Lesson XXII, Part IV.*]

74667 *Interludium in Modo Antico* *Glazounow*

As its name implies, this Interlude is a slow grave movement with the elements of melody and harmony quite overshadowing the rhythmic feeling. It is in truth in an ''antique manner'' even although filled with the wonderful and changing harmonies which characterize the modern school. [*Lesson XXII, Part II.*]

18314 *Musette ''Armide''* *Gluck*

Gluck's opera of ''Armide'' was produced in 1777, and was based upon the same libretto from Tasso's ''Jerusalem Delivered'' as that previously used by Lully nearly a hundred years before. There are over fifty operas upon this same subject.

The story is much more full of romanticism than the classical subjects which had previously inspired Gluck. The scene takes place in Damascus during the first Crusade. The Musette is from the ballet in the opera. An old pastorale dance, which became popular during the court days of Marie Antoinette, the Musette takes its name from the old French bagpipe which was used for its musical accompaniment. [*Lesson X, Part II; Lesson V, Part IV.*]

88285 *Che farò senza Eurydice (''Orfeo'')* *Gluck*

This ever-popular aria from Gluck's great opera occurs in the last act of ''Orfeo.'' Orpheus, after journeying to the underworld and obtaining his bride, leads her out to the open day. Eurydice begs him to look upon her, and forgetful of his vow, Orpheus does so, and Eurydice sinks back lifeless in his arms. He pours forth his woe and desolation in this famous aria:

THE GATES OF HELL, ACT IV:
I have lost my Eurydice
My misfortune is without hope.
Cruel fate! I shall die of my sorrow.
Eurydice, Eurydice, answer me!

It is your faithless husband,
Hear my voice, which calls you,
Silence of death! vain hope!
What suffering, what torment, wrings my heart!

[*Lesson X, Part II; Lesson V, Part IV.*]

74567 *Dance of the Happy Spirits, (''Orfeo'')* *Gluck*

This beautiful and classic composition is taken from Gluck's opera of ''Orpheus.'' To the Valley of the Blest comes Orpheus, in search of his beloved Eurydice. He sees her dancing among the happy spirits, and his beautiful song is answered by the shades, who bring to him his lost loved one. This beautiful melody is one of the greatest illustrations in musical literature of the use of the flute. [*Lesson X, Part II; Lesson V, Part IV.*]

74618 *Gavotte* — *Gluck*

This old Gavotte by Gluck is a typical example of the French Court version of the old French folk dance. It follows the regulation three-part form of contrasting Trio. [*Lesson V, Part IV.*]

87041 *Aria—Magic Tones* (*"The Queen of Sheba"*) — *Goldmark*

Goldmark's setting of the story of the famous visit to Solomon by the Queen of Sheba was written many years later than Gounod's work on the same subject. This great tenor aria is sung by Assad in the Second Act, which takes place in the gardens of the palace. The Queen has sent for Assad to appear before her, and as he comes through the garden he sings:

Tones of enchantment!
Perfume laden air, breathe on me,
Gentle evening breeze.

[*Lesson XXVIII, Part IV.*]

35627 *Bridal Song and Serenade—"The Country Wedding"* — *Goldmark*

"The Country Wedding" by Karl Goldmark is usually termed a "Symphony," but it is more nearly in the form of the modern suite. It consists of five movements, none being in the form of the regulation "Sonata," which is always employed as the model for the first movements of symphonic works. The first movement of "The Country Wedding" is a wedding march in the form of a theme with variations. This is followed by the beautiful and melodious Andante, which is called "Bridal Song." This composition follows the regulation song form; one should especially notice the lovely use of the oboe in the Trio or middle portion. One critic has said "it is as if one of the bridesmaids had stepped forward." Notice also the melody in the basses accompanying this theme, and how cleverly the theme of the wedding march has been woven into this accompaniment.

The third movement of this work, which answers to the Scherzo, is entitled "A tuneful Serenade, which the village musicians, heading the procession of country folk who march up to offer their well wishes, give to the pair." The duet for two oboes, with accompanying bassoons which present the opening theme, should be particularly noted. [*Lesson XXV, Part II.*]

64198 *Tambourin* — *Gossec*

François Gossec (1734-1829) belongs to the same period and school as Grétry. At this period, in Paris, all operas, whether grand opera style or opéra comique, introduced many dances and ballets. This charming little dance is an excellent example of imitative music; the dance taking its name Tambourine, from the instrument used to accompany it. This was a favorite dance of Provence, and was of a lively character, the first tambourine being followed by a second in a minor key, after which the first dance was repeated. [*Lesson XXII, Part III.*]

95206 *Trio, Duel Scene* (*"Faust"*) — *Gounod*

This trio between Valentine, Faust and Mephistopheles takes place in the fourth act of Gounod's opera, "Faust." The second scene shows the square in front of the Cathedral and the return of the soldiers from the wars is witnessed. As his companions march away, Valentine goes in search of his sister Marguerite and is confronted by Faust and Mephistopheles. A quarrel ensues, leading up to this spirited trio, after which occurs the duel scene and the death of Valentine. [*Lesson V, Part I.*]

95203 *Trio, Prison Scene* (*"Faust"*) *Gounod*

To Marguerite in her prison comes Faust who attempts to persuade her to flee with him, but she is weak in both body and mind, and can only think of her past happiness. In the midst of their impassioned duet, Mephistopheles appears and calls to Faust to leave her to her doom. He tells Faust that the horses outside will bear them both to safety if he will but hasten. Then Marguerite recognizes the evil presence; and falling on her knees prays that Heaven will forgive Faust and herself and spare them from the curse of Satan. The great trio which follows portrays the three characters: Faust, who desires earthly happiness; Marguerite, who prays for Heavenly rest; and Mephistopheles, who desires the destruction of them both. The love and trust of Marguerite wins for Faust his redemption. [*Lesson XX, Part II; Lesson XXIII, Part IV.*]

88203 *Dio Possente* (*"Faust"*) *Gounod*

This is the greatest aria for baritone in Gounod's "Faust." It is sung by Marguerite's brother, Valentine, when he departs for the war in the second act of the opera. [*Lesson XXIII, Part IV.*]

88024 *Jewel Song* (*"Faust"*) *Gounod*

The most famous aria for soprano in Gounod's opera "Faust" is the "Jewel Song" which is sung by Marguerite in the third act. The scene takes place in the garden of Marguerite's home. She is spinning, and sings as she works her plaintive air, "The King of Thule." She then finds the casket filled with jewels, which Faust and Mephistopheles have left. She opens it with joy and voices her happiness and delight at the beautiful gems.

Oh Heaven! What brilliant gems,
Can they be real?
Oh, never in my sleep did I dream of aught so lovely!"

[*Lesson XXIII, Part IV.*]

64096 *Lend Me Your Aid* (*"Queen of Sheba"*) *Gounod*

"La Reine de Saba" (The Queen of Sheba) is one of the four almost forgotten operas by Gounod, which were written between his two successes "Faust" 1859, and "Romeo and Juliette" 1867. This opera was first performed in Paris in 1862. The first act takes place in the studio of the sculptor, Adomiram. He is seen at work on his great masterpiece as the curtain rises. In this opening aria, he calls upon the "Sons of Tubal Cain" to aid him in his work. (For words, see "Victrola Book of the Opera.") [*Lesson XXIII, Part IV.*]

35075 *Chorus—Unfold Ye Portals* (*"The Redemption"*) *Gounod*

Gounod gave to this work the title "The Redemption, a Sacred Trilogy," and he wrote on the opening page, "The work of my life." He has said that "the work is a lyrical setting forth of the three great facts on which depends the existence of the Christian Church; the passion and death of the Saviour; His glorious life on earth, from the Resurrection to the Assumption; and the spread of Christianity throughout the world, through the mission of the Apostles."

This chorus occurs as the finale to the second part of the Trilogy:

Unfold, ye portals everlasting,
With welcome to receive Him ascending on high,
Behold the King of Glory! He mounts up through the sky,
Back to the heavenly mansions hasting.
Unfold, for lo! the King comes nigh.
But who is He! the King of Glory?

He who death overcame, the Lord in battle mighty,
Of hosts, He is the Lord of Angels and of powers,
The King of Glory is the King of Saints,
Unfold ye portals everlasting,
For lo! the King comes nigh.

[*Lesson XII, Part I; Lesson XXIX, Part IV.*]

74512 *Waltz Song ("Romeo and Juliet")* *Gounod*

This ever-popular song in waltz form is sung by Juliet in the first act of Gounod's opera, "Romeo and Juliet." The scene shows a ballroom in the Capulet palace in Verona. A masked ball is in progress, in honor of the debutante daughter, Juliet. When she appears, the guests hail her with delight, then pass on to the banquet hall, leaving Juliet, who expresses her joy and naïve delight in this song, which gives the coloratura soprano a rare opportunity to disclose her talents. The words are:

Song, jest, perfume and dances,
Smiles, vows, love-laden glances,
All that spells or entrances,
In one charm blends,
As in fair dreams enfolden
Born of fantasy golden.

Sprites from fairyland olden
On me now bend.
Forever would this gladness
Shine on me brightly as now,
Would that never age or sadness
Threw their shade o'er my brow!

[*Lesson II, Part I; Lesson XII, Part I; Lesson XX, Part II; Lesson XXIII, Part IV.*]

74580 *Molly on the Shore* *Grainger*

This is a most interesting modern arrangement of an old folk air, by the talented modern composer, Percy Grainger. It was originally written for string quartet, or as Grainger calls it, "string foursome," and was presented as a birthday gift to the composer's mother in 1907. It was later written for piano solo and for orchestra. The theme used is an old Cork reel tune called "Molly on the Shore." The score bears the dedication: "Lovingly and reverently dedicated to the memory of Edward Grieg." [*Lesson VII, Part I; Lesson XXVIII, Part II.*]

17897 *Shepherd's Hey* *Grainger*

This clever arrangement of old English Morris tunes was made by Percy Grainger, the Australian composer, who is the most interesting figure in the modern English School of to-day. Mr. Grainger is devoting his particular attention to folk music, and his settings of old dance tunes are of great value and interest. Shepherd's Hey, while not intended to be used as a regular Morris Dance, is a combination of four old airs, which Mr. Grainger obtained from Cecil J. Sharp, the famous authority on Old English Country Dances, who collected them from old country fiddlers in different parts of England.

This number is an excellent example of simple orchestration. In studying the instruments of the orchestra the students should listen for the order of entrance of the following instruments: first and second violins and violas; 'cello; double bass; clarinet (solo); flute; oboe; bassoon; harp; horns; trumpets (solo); trombone; tuba; hammer-woods; triangle and kettle drums. [*Lesson XXIX, Part I; Lesson XXVIII, Part II.*]

17897 *Irish Tune from County Derry* *Grainger*

In his search for old folk melodies Percy Grainger met a Miss Ross, of New Town, County of Londonderry, who had made a collection of old unpublished melodies of Northern Ireland. One of the most beautiful of these, Grainger

has arranged and given to the world as an "Irish Tune from County Derry." [*Lesson XXVI, Part I.*]

35574 *Intermezzo ("Goyescas")* *Granados*

Enrique Granados (1867-1916) was a modern Spanish composer who was greatly influenced by the French school of impressionism. His opera "Goyescas," produced for the first time by the Metropolitan Opera Company in New York in 1916, is a brilliant example of Granados' genius. It was on his return from the successful production of this work that Granados lost his life, when the ill-fated steamer "Sussex" was torpedoed in the English Channel by the Germans. His death robbed the world of one of the most remarkable musical genuises of the day. The opera "Goyescas" is full of rhythmic vitality and spontaneous melody. Its orchestration is brilliant and striking and the employment of the Spanish dances with the chorus singing the accompaniment is unique and most attractive. The orchestral Intermezzo was written in New York about ten days before the opera was produced. It is said that Granados composed this entire Intermezzo, without touching the piano, in less than an hour's time. Its place in the opera is just before the scene "The Candle Lighted Ball." This act shows a dimly lighted dance hall in the slums. Here at the dare of the toreador, the Captain of the Royal Guards has brought his betrothed. This is a brilliant bit of music notable for its striking use of characteristic Spanish rhythms and instrumentation. [*Lesson XXVII, Part II; Lesson XVIII, Part III.*]

64556 *Spanish Dance ("Goyescas")* *Granados*

"Goyescas" introduced to the world the modern Spanish School of Opera, which is almost unknown outside of Spain. This beautiful dance belongs to Andalusia, whence comes the best of the Spanish folk music. In the folk music from this province the influence of the Orient is always noticeable. Carl Engel says these Oriental traits in Spanish music are: "First, a profusion of ornaments around the central melody; secondly, a polyrhythmic cast of music—the simultaneous existence of different rhythms in different parts; and, thirdly, the peculiarity of the melodies being based on a curious scale, founded apparently on the Phrygian and Mixolydian modes." It will be of interest to the student to distinguish these characteristics in this charming dance for violin. [*Lesson XVII, Part I.*]

35279 *Hymn to Apollo* *Greek*

This great Hymn to Apollo* is considered the most authentic music of Ancient Greece. The two tablets of marble on which this hymn was inscribed, have the neume notation of the third century B. C., and as there is the record of such a song, sung in praise of the Delphic Apollo, the date has beeen determined as 278 B. C. The two tablets were discovered in Delphi, May, 1893, by the French Archeological School of Athens. The measure is the famous 5/4, which came into Russian folk music through the influence of the Greek Church.

"I will sing in praise of thee, glorious son of Zeus!
Who dwellets on the snowy peak of the hill, where in sacred oracles to mortal men
Thou dost proclaim tidings prophetic, from the divine tripodic seat.
Thou hast driven forth from his place the dragon who watched over the shrine,
And, with thy darts, hast forced him to hide far in the dark underwood.

"Muses come from deeply wooded Helicon,
Beautiful fair-armed daughters of the loud-singing god, dwelling there;

* Transcribed by Théodore Reinach. Accompaniment (*ad lib.*) by Gabriel Faure. Greek text restored by Henri Weil. English translation by C. F. Abdy Williams.

Praising their noble kinsman, even Phœbus, with golden hair,
To the lyre sing they their songs.
He hovers o'er the twin-headed peak of Parnasse, and he haunts the rocky places,
Round about famous Delphi and Castalia's plentiful springs, full of waters deep and clear,
And presides o'er Delphi with its oracle true in prophecy."
—From the Novello Edition.

[*Lesson II, Part II.*]

63511 *Kyrie Kekraxa—Kinonikon* *Greek*

The chants of the Hebrews were copied by both the Egyptians and the Greeks. With the rise of the Christian Church the Hebrew influence was very strong. The division of the Eastern and Western Church resulted in the Greek Church returning to some of the earlier Greek chants, said to be more similar to those employed by Ambrose, in the fourth century. This is an example of the Kyrie from the ritual of the mass used in the Greek Church to-day. Notice the deep bass voices. [*Lesson II, Part II.*]

63535 *Cleftopoula* *Greek Chants*
Roumeliotica *Greek Chants*

These two chants of the Greek mountaineers are still sung in the obscure mountain towns. It is probable that they can be traced back to the ancient and more glorious days of Greece. They are not written down, but have been sung by father to son for generations. Note the restricted melody which is based on the ancient tetrachord scale; the instrument is the flute or pipe, which is similar to the oboe or clarinet. The flute interludes are used to accompany a dance around, or *choros.* [*Lesson II, Part II.*]

61123 *Exultate Justi* *Gregorian*

This is a splendid example of the Gregorian Chant as it is used in the Roman Catholic Church of to-day. "The Gregorian collection is divided into two parts: the first containing the music of the Mass and occasional services (found in the modern Missal), and the second containing the music of the daily Hours of Divine Service (found in the Breviary). While much of the music came and grew with the development of the Church, the finest portion was added during the fourth, fifth and sixth centuries, when the Mass and the system of hour service was perfected. The wealth of this collection can be imagined when it is known that there are 630 compositions for the various days of the year, constituting the Gregorian music of the Mass; and that the second part of the collection contains about two thousand antiphons, eight hundred Greater Responds, and ever so many lesser musical items. The hymns of the Roman Church are not included in this category." [*Lesson III, Part II.*]

71001 *Kyrie Eleison* *Gregorian*

The Mass consists of six musical numbers:

1. The Kyrie Eleison, "Lord Have Mercy."
2. The Gloria, "Angels' Song."
3. The Credo (Creed).
4. The Sanctus, "Holy, Holy, Holy."
5. The Benedictus (Benediction).
6. The Agnus Dei, "Behold the Lamb of God."

The Kyrie Eleison (Lord Have Mercy) is that portion of the Mass which

follows the Introit and precedes the Gloria in Excelsis. It is the end of the Litany which precedes the Mass. [*Lesson III, Part II.*]

61108 *Offertorio e Communione* *Gregorian*

The Offertorio is a portion of a psalm or verses from some part of the Scriptures sung by the choir at the High Mass, immediately after the Credo, during the time when the priest is making the oblations and offering them on the altar. In Gregorian music these lines are sung antiphonally. [*Lesson III, Part II.*]

64198 *Gavotte* *Grétry*

André Grétry (1741-1813) was the most famous composer of that group of Frenchmen, who wrote in the form of the opéra comique, at the end of the eighteenth century.

Acknowledged by all critics to be weak in harmony, and although a poor master of the use of instruments, Grétry was remarkable for his cleverness in characterization. He left many instrumental works, including six symphonies, in the style of his contemporary, Haydn. The Minuet was the favorite Court dance of this period, but the Gavotte (so named from the region whence it originated, a province in France) was also exceedingly popular. This charming example of the Gavotte follows the regulation form of dance, trio, dance. [*Lesson XXII, Part III.*]

17917 *Gavotte* *Grétry*

This arrangement of the well-known Grétry Gavotte is here given on the xylophone. [*Lesson XVIII, Part III.*]

35470 *Peer Gynt* (*Opus 46, Suite I*)
Morning Mood (*Allegretto Pastorale*) *Grieg*
The Death of Ase (*Andante Doloroso*)

18042 *Peer Gynt* (*Opus 46, Suite I*)
Anitra's Dance (*Tempo di Mazurka*) *Grieg*
In the Hall of the Mountain King (*Marcia e Molto Marcato*)

The most popular composition of the greatest Norwegian composer, Grieg, is the incidental music which he wrote for Henrik Ibsen's fantastic drama, "Peer Gynt." This peculiar and interesting character of the Norwegian ne'er-do-well, which both Ibsen and Grieg have immortalized, is taken from a folk tale, and is a phase of the Faust legend. Peer Gynt's redemption can only come to him through the love of a pure, self-sacrificing woman. The story, briefly sketched, tells of Peer Gynt, the son of a poor widow, Ase, who is filled with wild and fantastic dreams of his own future glory. His mother, although she fears his wild ways almost as much as do the neighbors, is the only person in the world who believes in him. He goes uninvited to a wedding and carries off the bride to the mountain heights, where he tells us, her hair is not so gold as that of the little peasant girl, Solvejg, with whom he had danced at the wedding. Deserting the bride the next morning, he wanders about over the mountain side and finds himself at night in the hall of the King of the Dovre Mountains. Here, surrounded by imps and elves, he woos the king's daughter, but upon their love being discovered he is tortured by the imps and devils and left to die on the side of the mountain. Here he is found by Solvejg, who has left her family to follow after Peer and share his lot. Together they build a tiny hut and live in happiness until once more the imps

and elves appear to torture Peer Gynt. He deserts Solvejg and returns to his mother, whom he finds upon her death-bed. After many adventures in foreign lands, Peer Gynt achieves great riches, and lands in Morocco a wealthy man. Here his wealth is suddenly taken from him. He steals a horse and the garments of a prophet and travels through the desert, where he meets a beautiful maiden, Anitra, who so charms him with her dancing that he gives her all his gold and jewels. His thoughts go back to Solvejg and he decides to return to his native land. After many years of adventure, of shipwreck and hardship, he at last reaches Norway, and finds the hut on the mountain side and the patient Solvejg waiting for him. He sinks down exhausted but in peace, and dies in her loving arms.

The incidental music, which was originally written for the performance of Ibsen's play, was afterwards arranged by Grieg in two Concert Suites: the present selection being the First Suite. The opening number, "Morning Mood," gives a charming tone picture of the first timid rays of the dawn up to the bursting into full view of the glorious golden sun. The second number, "Ase's Death," is a brief, sombre dirge, well depicting the lonely and forlorn old mother, deserted by a harum-scarum son. In the third movement, "Anitra's Dance," one seems to see the fascinating sprite of the desert as she charms Peer Gynt with her graceful and sinuous dance. The last movement, "In the Hall of the Mountain King," shows the imps and sprites in full cry after Peer. This selection is typically Norwegian in its character, with the constant repetition of the theme, which, as one writer expresses it, is "a veritable musical hornet's nest." The grotesque and whimsical nature of this movement is thoroughly in keeping with the mad scene enacted in the Hall of the Mountain King—whither Peer Gynt has strayed. The theme—enunciated by bassoons—is weirdly descriptive of the uncouth antics of the mountain gnomes, as they commence to circle, jeering and mocking, around Peer Gynt. As the dance proceeds so the excitement increases—and, drunk with hatred and malice, the gnomes whirl in a frenzied orgie around their terrified victim. The denouement occurs at the final crash, which represents the destruction of the Hall at the magic sound of the bells of a distant church. [*Lesson XXIII, Part II; Lesson III, Part I; Lesson XXIII, Part II; Lesson XIII, Part III.*]

55108 *Solvejg's Song* ("*Peer Gynt*") *Grieg*

This song of springtime is sung by Solvejg, whom Peer Gynt has deserted, as a prelude to Act V of Ibsen's drama. The scene shows a hut in the Norwegian forest, Solvejg is now middle aged. She sits spinning as she sings that the spring will surely come again and as surely will Peer Gynt return. She will await his coming as she promised. [*Lesson XXIII, Part II.*]

64887 *Greatest Miracle of All* *Guion*

David Guion is one of the younger school of American composers who has chosen to devote his talent to the use of Negro melodies. In this charming little song, with its rocking rhythm and its distinctly Negro melodic scale, the composer describes the various miracles of God, who, although He divided the Red Sea so the children of Israel could pass through on dry land, and caused the whale to swallow and give up Jonah, yet never achieved any miracle greater than to infuse life into a little "color'd chile."

De Good Book tells 'bout de miracles de Lawd used to do,
How de Red Sea up an' parted, an' de whale ate Jonah, too;
But dat am nothin' to de miracle de Lawd jes' did,
Fo' to-day He up an' sent me down a little color'd kid!

REFRAIN
Greatest miracle of all, little color'd chile,
How'd dey put de mornin' light in yo' lovin' smile?
How'd dey make yo' lips so red, eyes so big an' true.
How'd dey put de whole wide worl' into little you?
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[*Lesson XXX, Part II.*]

88625 *Rachel, When the Lord Entrusted Thee to Me* (*"La Juive"*) *Halévy*

Although heard infrequently to-day, "La Juive" by Jacques Halévy (1799-1862) is one of the most important works of the French Grand Opera School. The original libretto was written by Scribe for Rossini, who rejected it in favor of "William Tell." The story deals with the life of the Jews during the 15th century. Eleazar the goldsmith and his daughter Rachel have been condemned to death in a cauldron of burning oil, by the order of Cardinal Brogni. While waiting death, Eleazar, in this famous aria, discloses that the maiden Rachel is in truth not his daughter, but the lost child of the Cardinal himself. The aria is intensely dramatic, and although full of hopeless tragedy, is lightened by exquisite moments of tender melody. [*Lesson X, Part IV.*]

18123 *Haste Thee Nymph* (*"L'Allegro"*) *Händel*
Come and Trip It *Händel*

35623 *Let Me Wander Not Unseen* (*"L'Allegro"*) *Händel*
Hide Me From Day's Garish Eye (*"Il Pensieroso"*) *Händel*

"L'Allegro, il Pensieroso ed il Moderato" is the complete name for this cantata by Händel, which was presented in London February 27, 1740. It is said that Händel composed the entire work in but seventeen days. The first two movements are settings of Milton's well-known poems; the last movement "Moderato" was suggested and written by Händel's collaborator, Charles Jennings. It will be remembered that in Milton's "L'Allegro," the poet chants the praises of pleasure; in "Il Pensieroso" those of melancholy. In Händel's setting of the poems, the part of "L'Allegro" is represented by the tenor, that of "Il Pensieroso" by the soprano, each being supported by a chorus. Upton in his "Standard Cantatas" says of this work: "The work as a whole is one of Händel's finest inspirations. The Allegro is bright and spirited throughout; the Pensieroso grave and tender; and the Moderato quiet and respectable, as might be expected of a person who never experiences the enthusiasms of joy or the comforts of melancholy." One of the first arias is sung by Allegro, who here summons his retinue of mirth:

"Haste thee nymph, and bring with thee
Jest and youthful jollity,
Quips and cranks and wanton wiles,
Nods and becks and wreathed smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek,
Sport, that wrinkled care derides,
And laughter, holding both his sides."

The chorus takes up the refrain in the same manner, the Allegro again sings, this time to a graceful minuet air "Come and Trip It As You Go." This is also sung by the chorus.

Pensieroso and her chorus reply, begging Allegro to join with them in peace and quiet. Allegro then sings of the lark whose song of joy startles "dull night." Pensieroso replies with the brilliant and popular aria so frequently heard in concert: "Sweet Bird That Shuns't the Noise of Folly," in which the song of the

nightingale is heard in the flute accompaniment. Allegro now sings a hunting song, which Pensieroso answers with a quiet meditative air. Allegro and his chorus reply with the beautiful aria "Let Me Wander Not Unseen," with which the first part of the work is brought to its conclusion. Pensieroso's canzonet "Hide Me From Day's Garish Eye" is sung in the second part of the work. These arias, while quaint and old fashioned, are remarkable examples of the type so popular in England during the middle eighteenth century. [*Lesson IV, Part IV.*]

88068 *Aria—Sweet Bird* (*"Il Pensieroso"*) *Händel*

No more beautiful use of the coloratura soprano is to be found in musical literature than "Sweet Bird," in which the bird voices of the flute and soprano imitate and converse with each other. [*Lesson IV, Part IV.*]

17174 *Il Pensieroso* (*Flute and Oboe*) *Händel*

This famous aria is originally sung by soprano with flute obbligato. Here one has an opportunity of hearing the oboe play the soprano part, while the flute is heard in its original part. [*Lesson IX, Part III.*]

74504 *Come Beloved* (*"Atalanta"*) *Händel*

This beautiful soprano aria is from one of Händel's forgotten operas, "Atalanta," which was written in 1736, and first heard in London during the period when Händel was producing his own works. This undertaking was a failure, and Händel soon became bankrupt. Several of the operas written at this time were never again heard; but a few of the airs of these works have withstood the test of time. [*Lesson IV, Part IV.*]

74131 *Sound an Alarm* (*"Judas Maccabæus"*) *Händel*

Händel's oratorio, "Judas Maccabæus," was written five years after "The Messiah," being produced April 16, 1746, in honor of the victory of Culloden and the return of the troops from Scotland. Reverend Thomas Morrell, a Greek scholar, arranged the text for Händel, using as his subject the story of the great Jewish warrior, Judas Maccabæus. This great aria occurs at the end of the second part of the work. Judas Maccabæus returns in triumph, and the celebration of his victories is at its height when the messenger arrives announcing another attack of the enemy. Judas arouses the ebbing courage of the Israelites in this great aria, and the army once more departs against the enemy. [*Lesson VII, Part II.*]

35499 *And the Glory of the Lord* (*"The Messiah"*) *Händel*

This great chorus is the first choral number in Händel's "Messiah." It follows the tenor recitative and aria, "Comfort Ye My People," and declares the truth of the prophecy of the coming of the Messiah. "And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it." [*Lesson VII, Part II; Lesson III, Part IV.*]

88613 *He Shall Feed His Flock* (*"The Messiah"*) *Händel*

The most popular oratorio ever written is Händel's "Messiah," which has remained in public favor ever since its production on April 12, 1742, in Dublin.

The beautiful contralto aria, "He Shall Feed His Flock," occurs at the end of the first part of the work. This was originally written for soprano, but was later re-scored for the deeper, more sympathetic tone quality of the contralto voice. "Then the eyes of the blind shall be opened, and the ears of the deaf

unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing. . . . He shall feed His flock like a shepherd, and He shall gather the lambs with His arm . . . Come unto Him, all ye that labor and are heavy laden, and He will give you rest.'' [*Lesson III, Part IV.*]

35499 *Pastoral Symphony* (''*Messiah*'') *Händel*

At the time of Händel the term ''symphony'' designated an instrumental composition which occurred as an entr'acte of an opera or an oratorio. The symphony from ''The Messiah'' follows the mighty chorus, ''For Unto Us a Child is Born,'' and immediately precedes the aria, ''For There Were Shepherds.'' Naturally, therefore, Händel has written a melody of a pastoral character, and the name ''Pastoral Symphony'' has been given to this short composition, which was written for the stringed orchestra. Strangely enough, in Bach's ''Christmas Oratorio'' is found a similar ''Pastoral Symphony'' also immediately preceding the announcement to the shepherds. [*Lesson VII, Part II; Lesson XXIII, Part III; Lesson III, Part IV.*]

35499 *Glory to God* (''*Messiah*'') *Händel*

This short chorus follows the Pastoral and speaks the words of the angel to the shepherds, ''Glory to God in the highest, and peace on earth, good-will toward men.'' [*Lesson VII, Part II; Lesson III, Part IV.*]

35678 *Hallelujah Chorus* (''*The Messiah*'') *Händel*

The great ''Hallelujah Chorus'' is the triumphal climax of Händel's mighty oratorio, ''The Messiah.'' It is said that after hearing the work sung for the first time, the composer exclaimed, ''I did think I saw God Himself.'' The mighty force of this wonderful example of contrapuntal chorus writing has never been equaled by any composer of any school. When the oratorio was performed in London, in 1743, King George II rose to his feet to show his respect, and all the audience followed his example. This has become a custom which all audiences have observed during the singing of this great work. [*Lesson VI, Part I; Lesson VIII, Part II; Lesson I, Part IV.*]

74080 *The Trumpet Shall Sound* (''*The Messiah*'') *Händel*

This great bass aria occurs in the last part of Händel's oratorio, ''The Messiah.'' The use of the trumpet in the orchestral accompaniment, while following the imitative idea of Händel's period, also points the way toward the ''characteristic orchestration'' of the modern school. The text is from I Corinthians XV:52-53.

''The trumpet shall sound and the dead shall be raised incorruptible; and we shall be chang'd.

''For this corruptible must put on incorruption, and this mortal put on immortality.'' [*Lesson XV, Part III.*]

16980 *Dead March* (''*Saul*'') *Händel*

''Saul'' was Händel's first oratorio and was written in 1739. This famous march deserves to rank as one of the greatest funeral marches in musical literature. [*Lesson VIII, Part II.*]

74423 *Oh Sleep! Why Dost Thou Leave Me?* (''*Semele*'') *Händel*

There was little difference between the Oratorio and Opera in Händel's day, yet the composer designates ''Semele'' as ''a secular oratorio.'' The work ap-

peared in 1743, the year after the production of "The Messiah." It is very probable that after the great success of "The Messiah" Händel wished to continue to use the form of the oratorio rather than the opera. "Semele" was produced in 1744 and met with but scant success. Even on the occasions of its revivals it has not won popular approval. But two arias from this work remain on the concert stage: "Wher'er You Walk" and "Oh Sleep, Why Dost Thou Leave Me?" They rank among the greatest of Händel's arias.

O Sleep, why dost thou leave me?
Why thy visionary joys remove?
O Sleep, again deceive me,
To my arms restore my wand'ring love.
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[*Lesson VIII, Part II.*]

88617 *Largo* ("*Xerxes*") *Händel*

The familiar and ever-popular Largo is usually given to-day as an instrumental composition. It is, however, the air sung by tenor in Händel's opera, "Xerxes" (1738), and in its rightful place occurs at the beginning of the first act. The scene shows a summer house near a beautiful garden, where grows a plane-tree. To the garden comes Xerxes and sings: "There never was a lovelier tree than thou, there never was a sweeter shade of a dear and lovely plant." [*Lesson XII, Part I; Lesson VIII, Part II; Lesson IV, Part IV.*]

64538 *Menuett* *Haydn*

The Minuet was the most popular Court dance of the seventeenth and eighteenth centuries. Its name denotes its French origin, for it is derived from the word *minutus*, meaning small, and probably referred to the dainty steps taken by the dancers. Some authorities claim it originated in the province of Poitou, others say it was the invention of Lully. In its earliest form, it consisted of two eight-measure phrases, in 3/4 time, both repeated. As a complement to the first minuet, a second was added. This was in three-part harmony (in the earliest days played by three instruments), hence its name, Trio. After this is played, the first minuet is repeated. We find interesting examples of the minuet in the suites of the period of Bach. It was Haydn who introduced the minuet into sonata, quartet and symphony, as the third movement of his four-part form. While retaining the old form of minuet, Haydn changes its spirit from the stately, slow dance of ceremony into the light-hearted, humorous gaiety of the German folk dance. The tempo is more animated, and the spirit of downright fun is apparent. [*Lesson XI, Part II.*]

45092 *My Mother Bids Me Bind My Hair* *Haydn*

This charming song of Haydn's is an excellent example of the style of Italian concert aria in use in Haydn's day. Although the "Father of the Sonata" left no great operatic works, he has shown in his oratorios and songs that he well understood the use of the human voice in the bel canto of the classical school.

My mother bids me bind my hair
With bands of rosy hue,
Tie up my sleeves with ribands rare,
And lace my bodice blue,
For why, she cries, sit still and weep,
While others dance and play?
Alas! I scarce can go or creep,
While Lubin is away.

[*Lesson XI, Part II.*]

35243 *Symphony No. 3—"Surprise"* *Haydn*

Haydn's Symphony No. 3 is known as the "Surprise" Symphony because of the sudden fortissimo crash at the end of the second movement. Haydn wrote this work in 1791, while he was at the Court of Prince Esterhazy. The Prince one day complained that his music was all dull and of the same color, and Haydn determined to play a joke on him. When this symphony was being played, the dreamy, beautiful music of the andante, which served as the second movement, had quite put the Court to sleep, when suddenly the full orchestra in this FF chord aroused them to the fact that genial "Papa" Haydn had played a joke on them. Henceforth this symphony was known as "The Surprise." The work follows the customary pattern of Haydn's symphonies. The first movement opens with an *andante* introduction, which changes to *vivace,* with the statement of the first subject; the second subject is then heard in the related key (the repetition of subjects is not possible on a record of this size). The free fantasia or working out of subjects is followed by the return of the first subject in the original key, the second subject also appears in the original key, and a short coda brings the movement to a close.

The second movement is a beautiful andante, which is in the form of theme and variations, a favorite model with Haydn. The entire movement breathes of peace and beauty until the "surprise" chords are heard. [*Lesson XI, Part II; Lesson XXIV, Part III.*]

35244 *Symphony No. 3—"Surprise"* *Haydn*

The third movement Minuet follows the customary form of the dance, contrasting dance or trio, and return to the first dance. With Haydn the minuet reflects the dance of the folk* and rarely shows the influence of the Court, where the minuet at this time ruled supreme.

The last movement, Finale, is in the pattern of the Rondo. In this movement Haydn shows his rare gift for counterpoint, which he always combines so cleverly with spontaneity that the method is lost in the beauty of the work as a whole. [*Lesson XI, Part II; Lesson XXIV, Part III.*]

18577 *Aloha oe, Farewell to Thee (Queen Liliuokalani)* *Hawaiian*

Hawaii is a land of song and each event in the life of the individual is commemorated in appropriate verse. One of the customs of Hawaii is the ceremony of departure. The traveler is presented with garlands of flowers and songs are sung in his honor. The most popular "Farewell Song" is "*Aloha oe,*" said to have been given its present musical form by Queen Liliuokalani.

Kuu Home is a native plantation song full of the joyous side of life. The accompaniment is played on guitars and on native instruments, "ukuleles," which are similar in character to the guitar. The weird harmonies and the slurring effect are obtained by the use of the "steel guitar," in which a steel bar is slid along the strings. The ukuleles are strummed in listless fashion by the players. [*Lesson XV, Part I; Lesson XIX, Part III.*]

74274 *Spring Song ("Natoma")* *Herbert*

The beautiful "Spring Song" is sung by Barbara in the second act of Victor Herbert's "Natoma." The scene takes place in the plaza, in front of the Mission Church of Santa Barbara. Don Francisco and his daughter are hailed

* In the minuets as used for symphonic movements the tempo is always more rapid than is possible in the actual dances.

with delight by the crowds who have assembled to do honor to Barbara. Filled with joy and happiness, Barbara sings of love and springtime. The accompaniment is very beautiful, and a clever imitation of birds' songs and rustling leaves is here to be noticed in the remarkable instrumentation. [*Lesson XXX, Part IV.*]

55113 *Dagger Dance* (*"Natoma"*) *Herbert*

The Dagger Dance occurs at the end of the second act of Victor Herbert's opera "Natoma." The scene shows the plaza in front of the Mission Church of Santa Barbara. The square is full of people who have assembled to take part in the fiesta. Castro, the half-breed Indian, rails at the dances of the time and challenges any one to dance with him the famous Indian Dagger Dance. Natoma responds to his challenge, and the ancient dance of the Californians begins. Mr. Herbert has employed an Indian theme, which as it is orchestrated for the drums and wind instruments, retains a barbaric simplicity which is remarkable. [*Lesson XVIII, Part III; Lesson XXX, Part IV.*]

89099 *Susie, Little Susie* (*"Hänsel and Gretel"*) *Humperdinck*

Humperdinck's fairy opera "Hänsel and Gretel" has met with universal popularity ever since its production in 1894. The story is an adaptation of the old Grimm fairy tale. This duet is sung by the two children in the first act. Their parents have gone out in search of food and have left them to do the household tasks. Hänsel and Gretel are so filled with happiness that they cannot remember they are hungry and have to work. They begin to sing and dance. This little song is an old German folk air.

Susie, little Susie, Oh what is the news?
The geese are going barefoot because they've no shoes.
The cobbler has leather and plenty to spare.
Why doesn't he make the poor geese all a pair.

[*Lesson XXVIII, Part IV.*]

89100 *I Am the Sleep Fairy* (*"Hänsel and Gretel"*) *Humperdinck*

One critic has said that the most important opera to be produced in Germany since "Parsifal" is "Hänsel and Gretel." It is certainly true that no opera has ever retained its hold upon the public more strongly. This beautiful aria is sung by the Sleep Fairy in the second act of the opera. Hänsel and Gretel have wandered around in the woods until dark and now must spend the night in the enchanted forest. The Sandman or Sleep Fairy now appears and sings them to sleep with this lovely lullaby. [*Lesson XXVIII, Part IV.*]

87526 *Hexenritt and Knusperwaltz* (*"Hänsel and Gretel"*) *Humperdinck*

Humperdinck's modern use of the Singspiel in "Hänsel and Gretel" has opened a path which many other modern composers are taking: that of using simple folk tales and fairy tales as the basis of operatic librettos. No work since Wagner has been so enthusiastically received as has "Hänsel and Gretel," and it deserves its popularity. "The Witch's Ride" occurs in the third act. The scene shows the witch's home. Thither Hänsel and Gretel have been led by the witch's magic, and Hänsel has been put in a cage in the yard, while Gretel is ordered to bring him dainties from the house, that he may become fat-eating for the wicked witch. The witch indulges in some weird incantations, tells of her plans in this aria, then takes a short ride on her broomstick, in her delight that she has captured two more toothsome victims.

When she returns, she plans to cook Gretel, but the clever little girl, aided by Hänsel, succeeds in pushing the wicked witch herself into the oven. Hänsel and Gretel now dance and sing in joy as they hastily gather all the sweetmeats they can find. [*Lesson XXVIII, Part IV.*]

17973 *Czárdás* — *Hungarian*

The Czárdás is the most popular Hungarian dance. The name is derived from an inn, Czárda, on the plain, where this dance is said to have been first performed. Every Czárdás consists of two parts, a Lassen, or slow movement, and a Friska, or rapid dance. These two alternate at the will of the dancers, a sign being given by them to the musicians whenever a change of tempo is desired. [*Lesson XXI, Part I.*]

69072 *Far Above Us Sails the Heron* — *Hungarian*

One of the oldest and best-known folk songs of Hungary is this "Heron Song," as it is called by the Hungarians. The opening theme has been used by Brahms in his Hungarian Dances, and as the melodic theme of the Thirteenth Hungarian Rhapsody by Franz Liszt. There are several settings of this song; one being regarded as the national air of Hungary. This is the oldest version of the song. [*Lesson XXI, Part I.*]

17462 *Hungarian Gypsy Melodies* — *Hungarian*

Both of these selections are improvisations on gypsy melodies of a quiet character resembling the "Lassen." The solo violinist improvises as the other instruments follow him. Note the use of the gypsy dulcimer. [*Lesson XXI, Part I.*]

17635 *Navajo Songs* — *Indian*

This record shows the different types of rhythm used by the Navajo Indians. It was made by Geoffry O'Hara, who was an Instructor of Native Indian Music for the U. S. Government and who worked among the Navajos for many years. It is said the Navajo Tribe possesses over fifteen thousand songs. Many of these show the influence of the Spanish settlers of the Southwest. Note the use of the 5/4 rhythm, which is found among many primitive people. [*Lesson III, Part I.*]

18444 *Penobscot Tribal Songs* — *Indian*

These four songs of the Penobscots have been arranged by Princess Watah-waso, the singer, whose father is the Penobscot Chief of the Indian colony at Oldtown, Maine. The first of these songs is the song of greeting, sung when two tribes meet in peace. The second is an Indian lullaby sung by the Indian Mother, as she hangs her papoose in the tree to swing. The third is about a bad little boy who ran away, and a snail caught him and threatened to eat him. The little boy cried out in terror, and his spirit brother heard him and came and rescued him. The last song is a wedding ceremonial and dance, which is punctuated by Indian war whoops. [*Lesson XXX, Part I.*]

17611 { *White Dog Song (2) Grass Dance*
Medicine Song — *American Indians*

These authentic Indian songs were sung by the Glacier Park Indians, who are representatives of the Blackfeet Tribe. The accompaniment used was the original Indian tom-tom. The peculiar quality of the voices of the Indian women is very noticeable in these selections. All Indian tonality is distinctive and almost

impossible to translate into the regular scale. The rhythm also is strongly accented. A popular rhythm with the American Indian is the 5/4, which was also a favorite with the ancient Greeks. All Indian songs have legendary stories. "The White Dog Song" owes its origin to an incident which occurred when the Piegan Indians were at war with the Sioux Tribe. In a fierce battle the Sioux chief, "White Dog," was killed and to celebrate the great victory the Piegans composed this song. The realistic war-whoops are an important part of this song.

"The Grass Dancers" are a special society of young Indian braves, who on great occasions dance for the entertainment of the tribe. They wear strings of bells around their waists, wrists and ankles, and each tries to outdo the other by the number and variety of his steps.

"The Medicine Song" is sung by the medicine men at the annual midsummer festival. [*Lesson XV, Part I; Lesson XIX, Part III.*]

64720 *Bendemeer's Stream.* *Irish*

This delightful old Irish folk song is one for which the words were supplied by Thomas Moore. The song is an excellent example of the love for native land to be found among all the Irish people. [*Lesson XXVI, Part I.*]

64259 *The Harp That Once Thro' Tara's Halls* *Old Irish*

In the days when Ireland was a land renowned for its learning, the priests, bards and chiefs used to gather at the castle of Tara. It was there also that the annual contests of the harpers were held. These verses glorifying "Tara's Halls" were written by Thomas Moore and are set to an old Irish air, "Gramachree." [*Lesson XXVI, Part I.*]

74236 *Kathleen Mavourneen* (*Crouch*) *Irish*

This is a composed folk song, which is an example of a national composition having been written by a composer of another land. A typical Irish love song. "Kathleen Mavourneen" was written by Nicholls Crouch an English composer, who spent the greater part of his life in America. [*Lesson XIV, Part I.*]

64117 *The Minstrel Boy* *Old Irish*

The words of this song are by Sir Thomas Moore, who wrote them to fit the music of an old Irish air called "The Green Woods of Tringha." This tune is one of the oldest in Ireland, and is known by various names throughout the country. [*Lesson XXVI, Part I; Lesson II, Part I; Lesson XII, Part I.*]

64277 *La Colomba* (*The Dove*) *Italian*

Among the folk music of various nations is often found a song describing the dove. Cuba's "La Paloma" and the Welsh song "The Dove" are excellent well-known examples. In this Tuscan folk song another version of the "dove song" is found:

O dove, that flying o'er the hill dost stay thee,
To make thy nest among the stones for cover,
Lend me a feather from thy wings, I pray thee,
That I may write a letter to my lover.

* * * * * * * *

Copy't G. Schirmer.

[*Lesson XIV, Part I.*]

16136 *Garibaldi Hymn* *Italian*

This famous hymn of Italy dates from the rise of United Italy. The words are by Mercantini, the music by Olivieri. It was written in 1859, but owes its

popularity to its use by the armies of the great Garibaldi (1807-1882). It takes its name from the famous general.

All forward! All forward!
All forward to battle!
The trumpets are crying
Our old flag is flying.
Liberty! Liberty, deathless and glorious,
Under thy banner thy sons are victorious.
Hurrah for the banner!
The flag of the free!

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[*Lesson XVI, Part I.*]

87243 *O Sole Mio (di Capua)* — *Italian*

This charming Italian song of sunshine is a popular folk song in Italy to-day. It may be classed with legendary songs, as reflecting poetic thought.

The Chapman translation, from the Schirmer edition of "Neapolitan Songs." is given here by permission:

Oh! what's so fine, dear, as a day of sunshine?
The sky is clear at last, the rain and storm is past,
Through air so cool, so bright, comes the festal sunlight,
Oh! what's so fine, dear, as a day of sunshine?

Another sunlight,
Far lovelier lies,
Oh! my own sunshine,
In your dear eyes!

When the day is ending and the sun's descending,
A tender sadness pervades my gladness;
I long to linger underneath your window,
When day is ending and the sun's descending.
Another sunlight, etc.

Copy't G. Schirmer.

[*Lesson XVI, Part I.*]

88560 / 64663 *Santa Lucia (Denza)* — *Italian*

This beautiful boat song, or barcarolle, was probably intended to illustrate the rise and fall of the boat on the water, and the regular strokes of the oar. The sequence of the two-measure phrases produces a monotonous effect, suggestive of the forward and backward sweep of the oars. Santa Lucia (St. Lucy) is the patron saint of the Neapolitans. The words are:

Now 'neath the silver moon
Ocean is glowing,
O'er the calm billow
Soft winds are blowing.
Here balmy zephyrs blow,
Pure joys invite us,
And as we gently row
All things delight us.

When o'er thy waters
Light winds are playing,
Thy spell can soothe us,
All care allaying.
To thee, sweet Napoli,
What charms are given
Where smiles Creation
Toil blest by Heaven.

CHORUS

Hark! How the sailor's cry
Joyously echoes nigh.
Santa Lucia! Santa Lucia!
Home of fair poesy,
Realm of pure harmony,
Santa Lucia! Santa Lucia!

From "One Hundred Folk Songs"—C. C. Birchard Co.

[*Lesson XIV, Part I; Lesson VIII, Part I; Lesson XII, Part I.*]

88355 *Tarantella Napolitana (Arr. by Rossini)* *Italian*

This attractive arrangement of a Neapolitan dance was made by Rossini. This dance, which is distinctive of South Italy, takes its name from Taranto, in the old province of Apulia. The music is in 6/8 time, played at increasing speed, with frequent changes from major to minor. In its oldest form it was always sung, and was accompanied by tambourines and castanets. The key constantly changes from major to minor. It is usually danced by two dancers, a man and woman, who accompany themselves by the castanets and tambourines. It continually increases in tempo until the dancers are exhausted. A strange superstition prevailed from the fifteenth to the eighteenth century among the South Italians, namely, that anyone bitten by a tarantula could alone be cured by dancing the Tarantella. [*Lesson II, Part I; Lesson XVI, Part I.*]

45083 *L'Espoir Que J'ai* *Jannequin*

Clement Jannequin, although by tradition a Frenchman, is usually ranked with the Netherland School. He lived in the sixteenth century and was a follower of Josquin des Prés. Little of Jannequin's life is known but fortunately, enough of his music has come down to us to confirm his position as of great importance among the contrapuntal masters of this period. Jannequin seems to have been "the father of Programme Music," for many of his compositions are descriptive in character. He wrote little religious music and his secular works are original in choice of subject and treatment of melody. This air is a love song, more of the type of Troubadour melodies. The words are: "The hope I have of finding favor in your eyes and of some day obtaining the desire of my heart, holds me captive awaiting your decision. But if the future brings no reward, my heart will lose its hope and love will depart." [*Lesson V, Part II.*]

18323 *Praeludium* *Järnefelt*

Armas Järnefelt is one of the modern composers from the far-away land of Finland, who has been attracting the attention of the musical world in recent years. He is now the director of the National Conservatory of Helsingfors. This "Praeludium" for orchestra is a short composition in free form, based upon a pastoral dance theme of the Finnish peasants. Clever use of instruments is made by Järnefelt in this composition against a *basso ostinato*, or short passage played continuously by the double basses and bassoons. A quaint pastoral dance air is heard in the oboe. Gradually the other instruments take up this theme. Then a solo French horn introduces a contrasting melody of rare beauty, which serves as the Trio theme of the movement. The original theme is then brought back in practically its original form. [*Lesson XI, Part III.*]

17771 *Birchos Kohanim* *Jewish Chant*

The most ancient music, from which our modern musical development is traced, are the chants of the Hebrews. These antiphonal chants, begun by the cantor, and answered by his chorus, are still in use in the orthodox temples of the Jews to-day. They were imitated by the Greeks, and a combination of the Greek and Hebrew chanting resulted in the antiphonal chanting in the early Christian Church. This record gives the closing benediction by the priests to their congregation, as it is still sung in the Hebrew synagogues. [*Lesson I. Part II.*]

74577 *Eili Eili* *Jewish*

This song was arranged by William Arms Fisher from a traditional Yiddish

air, "as noted by M. Shallet." This anguished cry to God was a prayer of the ancient Hebrews.

"My God, My God, Why Hast Thou Forsaken Us,
With fire and flame mankind hath us burned,
And in all ways and lands have we Been Put to Shame
Day and Night I Kneel and Pray
Thou only, Oh Lord, Can'st Succor Give,
Then Hear Israel."

The words, "Eili, Eili, My God, Why Hast Thou Forsaken Me," are the traditional words uttered by the dying Christ, Matthew 24, 46; Mark 15-34. [*Lesson I, Part II.*]

74568 *Hebrew Melody* *Jewish*

The world is only just beginning to realize that among the Hebrew melodies still in existence there are many which doubtless were traditional even during the days of Solomon. It is quite evident that much of this music has come down in its purest form, for the orthodox Jew has cherished all his traditions and customs through all the centuries of his oppression and it was even more possible for him to retain the melodies that he loved so well. This old Hebrew air has been arranged for violin by Jascha Heifetz, one of the most brilliant of the young Russian Jewish musicians of to-day. The marvellous use of the G string with its plaintive sadness colors the entire piece. [*Lesson I, Part II.*]

17745 *Kawokores Rohr Adre* *Jewish Chant*

This Hebrew chant, sung by Cantor Sirota, of Warsaw, with chorus, is the psalm "Like a Shepherd." In this chant, one feels the expression of that steadfast trust in the God "who watches over Israel." [*Lesson I, Part II.*]

74355 *Kol Nidrei* (*Arranged by Max Bruch*) *Jewish*

The "Kol Nidrei" (Day of God) is the most sacred chant of the Hebrew service. It is sung only on the evening of the Day of Atonement, the most holy of the Jewish fast days. The religious fervor of the chant themes has been retained in this arrangement by Max Bruch, which was made for violin. The two traditional themes are first presented and are followed by short variations. [*Lesson I, Part II.*]

74595 *Yohrzeit* *Jewish*

This song is an arrangement of a traditional Jewish air, by Rhea Silberta, the words being by H. B. Silberstein. On the title page is the following inscription:

"An old Hebraic custom prescribes that a lamp, or candle, be lit at sunset on the anniversary of the death of a loved one, and that it burn twenty-four hours. This serves as a reminder that the love for the departed still burns in the heart of those still left behind. The ancient Kadish, either spoken or sung, is a prayer of comfort for the mourners, and of faith in the righteousness of the Lord. The chants used originated centuries ago. They were handed down from father to son, and retain their original forms to-day. Such a melody, beginning generations back in the composer's family, forms the authentic opening of this song." [*Lesson I, Part II.*]

17581 *Star-Spangled Banner* *Key*

Francis Scott Key, who wrote America's national song, composed these verses during the bombardment of Fort McHenry, Baltimore, in the war of 1812. Key,

a young lawyer, sought the release of an American doctor, who had been captured by the English. With a flag of truce he went out to one of the English vessels, but as an attack on Fort McHenry had been planned, Key was detained a prisoner over night. During the bombardment, he watched with interest to see if the American forts were resisting the attack, and when morning dawned and he saw the Stars and Stripes still waving in triumph he was filled with joy. Key wrote the first stanza during the night, using as his music a song which the English officers were singing called "To Anacreon in Heaven." He finished the song when he reached Baltimore, and it was immediately published in *The Baltimore American* for September 21, 1814. The great success of the song was unprecedented, and it remains the accepted national anthem of America, having been so designated for use in the Navy by act of Congress. [*Lesson XXX, Part I.*]

68481 *Fantasie ("The Evangelist")* *Kienzl*

Wilhelm Kienzl (1857-1920), the Austrian composer, wrote both text and music for this opera, "The Evangelist," which was produced in 1895 and remained the most popular opera on the German stage for several years.

The story is taken from an old tale by Meissner. It tells of two brothers, Johannes and Matthias, who loved the same maiden, Martha. Although he knows that Martha returns the love of Matthias, Johannes is determined to destroy his brother; he accuses him of his own crime, and sees his brother condemned to prison. Martha, who can stand her grief no longer, commits suicide. Thirty years elapse. Matthias released from prison, becomes an evangelist, and wanders from city to city preaching to the people of the streets. He is recognized by Magdalena, the friend of Martha, who brings him to Johannes' home, where Matthias finds his brother on his death-bed. Johannes does not recognize Matthias, but hearing there is an evangelist in the house, he asks him to hear his confession, and tells him the story of his crime of long ago. Matthias makes himself known, and forgives his brother. The music is very beautiful and tranquil in character. [*Lesson X, Part IV.*]

64433 *Ben Bolt* *Kneass*

This beautiful old song was first sung in a play brought out in Pittsburgh in 1848. The words were by Dr. Thomas Dunn English; the music by Nelson Kneass, who adapted a German folk song as his setting for the poem. It immediately became the popular song of the day, and "Sweet Alice" became the favorite of the whole world. Boats were named for her; plays and books were inspired by her; and, in truth no song ever won such a universal success. Many years later, Du Maurier's novel of "Trilby" again brought the song "Ben Bolt" into popular favor, and it once more became a "best seller." There is something about the quaint charm of this song which will doubtless insure its popularity for many years to come.

Oh, don't you remember sweet Alice, Ben Bolt,
Sweet Alice with hair so brown,
She wept with delight when you gave her a smile,
And trembled with fear at your frown.
In the old churchyard in the valley, Ben Bolt,
In a corner obscure and alone,
They have fitted a slab of granite so gray,
And sweet Alice lies under the stone.

Oh don't you remember the wood, Ben Bolt,
Near the green sunny slope of the hill,
Where oft we have sung 'neath its wide-spreading shade,
And kept time to the click of the mill.
The mill has gone to decay, Ben Bolt,
And the running little brook is now dry,
And of all the friends who were schoolmates then,
There remains, Ben, but you and I.

[*Lesson XXIX, Part II.*]

35549 *Masque of Comus* — *Lawes*

The early precursor of the opera in England was the Masque, which combined poetry (usually based on an allegorical or mythological subject), music, dancing, scenery and costumes. Often the Masques were very elaborate, and usually they were performed only before nobility of great wealth, and in the courts of kings. James I and Charles I spent vast sums on their productions. The most famous of these Masques was Milton's "Comus," which was produced at Ludlow Castle in 1634. Inigo Jones devised the machinery and designed the costumes, while Laniere and others painted the elaborate scenery. The music was by Henry Lawes, who appeared in the original production as "The Attendant Spirit." The complete manuscript of "Comus" is in the British Museum, and it is from this source that Sir Frederick Bridge has made the present arrangement.

Milton considered Lawes the most remarkable composer of his day, and praised his understanding of the principle that music and text should be treated as one. The English historian of the eighteenth and early nineteenth centuries saw little in the music of Lawes to admire and considered him "deficient in melody." In reality, his style of composition "aria parlante," if properly interpreted, is of great dramatic beauty and makes a strong appeal to the audiences of to-day. This record gives five of the best-known selections from "Comus."* [*Lesson VI, Part II; Lesson II, Part IV.*]

55059 *Ah! Moon of My Delight* — *Lehmann*

Mme. Liza Lehmann (1862), the English composer, owes her first great popularity to the song cycle, which appeared in 1896, entitled "In a Persian Garden." This work, which is written for four solo voices and quartet, is a setting of poems from Edward Fitzgerald's translation of the Rubáyiát of Omar Khayyám, the Persian poet and astronomer of the twelfth century. The tenor solo, "Ah! Moon of My Delight," is one of the most beautiful numbers in the cycle. The words are:

"Ah! Moon of my delight that knows no wane,
The Moon of Heaven is rising once again,
How oft hereafter resisting shall she look
Through this same garden after me in vain."

[*Lesson XXVIII, Part II.*]

64811 *Vous Dansez, Marquise* — *Lemaire*

This charming little song is in the form of a vocal waltz. It was written by Lemaire, a well-known voice teacher and composer of songs, who was popular in Paris with the last generation. It gives the coloratura soprano a grateful opportunity to display her voice. [*Lesson II, Part I.*]

88029 } *Prologue* ("*I Pagliacci*") — *Leoncavallo*
88392 }

This famous aria for baritone is used by Leoncavallo as the introduction to his opera of "I Pagliacci." It is interesting to note that many of the operas of the modern Italians employ the voice as a part of the Prelude, the use of the Siciliana in "Cavalleria Rusticana" being another excellent example.

The story of "I Pagliacci" is of a band of traveling mountebanks. As a fitting preparation of the scene which follows, the clown Tonio appears before the curtain and sings this aria. [*Lesson XXVII, Part II; Lesson XXI, Part IV.*]

* Record No. 35623 gives the two other songs from "Comus."

88398 *Ballatella "Che volo d'augelli"* (*Ye Birds Without Number*) (*"I Pagliacci"*) *Leoncavallo*

This brilliant soprano aria occurs in the first scene, after Canio's departure. Nedda is left alone and wonders if Canio suspects her. She hears the voices of birds (tremolo on the strings) and looking about notices the beauty of the day.

Ah! ye birds without numbers!
What countless voices!
What ask ye? Who knows?
My mother, she was skillful at telling one's fortune,
She understood what they're singing,
And in my childhood, thus would she sing me.

Then follows the *Balatella* or Bird Song. The exquisite orchestral accompaniment (mostly by strings) is an important feature of this selection. [*Lesson XXI, Part IV.*]

88061 *Vesti la giubba* (*On with the Play*) (*"I Pagliacci"*) *Leoncavallo*

This famous aria for tenor is the closing number of the first act of "I Pagliacci." Canio is convinced of his wife's perfidy, and as Nedda goes into the theatre to make ready for the performance, he sings this heart-breaking lament. He mourns that he, as a player, may not indulge in grief. It is his duty to paint his face, and make merry, to amuse the people even though his heart is breaking. [*Lesson XXI, Part IV.*]

64907 *Piccola Zingara* (*"Zaza"*) *Leoncavallo*

"Zaza," one of the last operas by Leoncavallo, was produced in 1900. It is based on the famous play, which was very popular throughout the world during the nineties. This aria, "Zaza, Little Gipsy," is sung by Cascart in the last act of the opera. It is his final plea to Zaza to give up Dufresne and return to him, her first love. It is a very effective and melodious aria. [*Lesson XXI, Part IV.*]

89090 *Le Nil* (*The Nile*) *Leroux*

Xavier Leroux, 1863, is one of the best-known song writers of France to-day. He has also composed several grand operas of which "Le Chemineau" is the best known in America. This song, "Le Nil," is written in the modern French impressionistic manner but it gives a most striking tone picture of the might and grandeur of the ancient river of Egypt. The use of the violin as an obbligato to the voice is especially beautiful. [*Lesson XXVI, Part II.*]

18418 *Aōōah* *Lieurance*

Thurlow Lieurance is the leading authority on Indian music among the present-day American composers. Mr. Lieurance has spent years studying the music of the American Indians, and the collection of over five hundred records of Indian melodies in the Smithsonian Institute in Washington bears proof of his trials and hardships to secure for the American musician the music of "the vanishing race."

"Aōōah," or "Pretty Leaf," is a Pueblo love song of the Red Willow Tribe. Near Taos, New Mexico, there lived a pottery maker whose beautiful daughter bewitched all the young men of the tribe. They all made up verses to Aōōah, and many sang songs accompanied by the flute, which is the "love instrument" of the American Indian. This song was sung by "Deer of the Yellow Willow" to Aōōah, and was recorded by Mr. Lieurance in 1913. The use of the Pueblo flute should be noted.

I'm longing for Aōōah,
Like fawn, fairest of the maids in Red Willow Land
Lithe as a leaflet, from aspen boughs,
Smiles like sunshine from blue summer skies.

I'm longing for Aōōah,
Like fawn, cheeks like the sunset,
Eyes of gold, "My Leaf,"
With my flute, I call to thee,
Calling for Aōōah my golden leaf.

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[*Lesson XXX, Part I; Lesson XXX, Part II.*]

18418 *By Weeping Waters* *Lieurance*

This old "mourning" song comes from the Chippewa tribe, and is based on the legend about a waterfall in Minnesota, which seems to fall with a wailing sound of mourning. It is said that long ago at this spot a battle was fought by the Oneidas and the Chippewas. The Chippewas tried to cross to the opposite bank, but were slain, and the waters ran red with their blood. From that day, these falls have made a crying sound as though mourning for the dead heroes. It used to be a custom for the squaws of the Chippewa race to go to these falls and cry for several days after the death of the Tribal Chief.

By weeping waters,
Here will I mourn
Our Chieftains' call
Their own to mourn.

The weeping waters
Still crimson flow,
Red roses wild,
Drink red, my own.

O weeping waters
Mourn for my soul.
A rose I pluck
We love, we die.

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[*Lesson III, Part I; Lesson XXX, Part I.*]

18431 *By the Waters of Minnetonka* *Lieurance*

This beautiful song is one of the most popular songs on the concert stage to-day. It is the work of Thurlow Lieurance, and like all of his Indian songs it is based on an actual Indian theme. The song tells of the interesting old Indian legend of the young lovers of the Sun and the Moon Tribes, who loved each other against the tribal law, and how, to escape torture, they fled together, and sank into the lovely waters of a tranquil Northern lake. There they were united forever, and the blue skies looked down and smiled upon their love.

Moon deer, how near your soul divine,
Sun deer, no fear in heart of mine.
Skies blue o'er you, look down in love;
Waves bright give light as on they move.
Hear thou my vow to live, to die,
Moon deer, thee near
Beneath this sky.

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[*Lesson II, Part I.*]

18418 *Her Blanket* *Lieurance*

It is the custom of the Navajo squaw to weave a blanket in which she will depict all the story of her life, her joys and sorrows, and many of the deeds of her immediate family. This song tells us of this legendary custom, the themes being those in actual use by the Navajo tribe.

Tears for my heart?
Prayers for my soul?
My tears are old,
My prayers for naught.
My fate I weave with shuttle old;
Here to remain,
For e'er and e'er.

My life is written, scarlet and black
Here to remain,
For e'er and e'er,
My love has flown,
My tears are old,
The land of ghosts
Calls for my soul.

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[*Lesson XXX, Part I.*]

64491 *Lullaby* — *Lieurance*

This beautiful lullaby is the song of the mother to her child, in which she tells him that when he becomes a man he will be a mighty chieftan like his father. The exquisite flute theme, which prefaces this song and which is heard throughout, is the love song by which the chief wooed the mother when she was a maiden. The words are:

"Wi—um, Wi—um,"
"Wi—um, Wi—um."

Hush thee, my wee flower, Um
Sleep, my wee flower in thy beaded bow'r.
Some day you'll be a Warrior, too;
Sleep, my wee flow'r, Um
Hush thee, my wee flow'r, Um.

When you wake, your chieftain you will see,
Tears on your cheeks, sparkle like stars,
Soon he will kiss them all away,
"Wi—um, Wi—um."

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[*Lesson XIV, Part I.*]

18444 *Papupooh* — *Lieurance*

This song tells of one of the daughters of the chief of the Red Willow Pueblos. A young chief of another tribe fell in love with the beautiful Papupooh, or "Deer Flower." When he found out that her father would not let her marry outside of her tribe, he sang this song of sorrow and disappointment.

Papupooh, My Deer-Flower!
Papupooh, My Deer-Flower!
The sunset calls me far from you.
Papupooh, my Deer-Flower, Farewell.

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[*Lesson XXX, Part I.*]

18444 *The Sacrifice* — *Lieurance*

This song is taken from an old legend of Vancouver. A young chief was told that he must give up whatever was the dearest thing in life to him, in order to become the chief of the tribe. He threw his flute into the fire and sang this song, the theme of which was taken from an old Sioux melody.

In sacrificial fires, I cast with tears of dole
My flute, and there expires
The music of my very soul.
Great Spirit of the sea,
Of mountain, stream, and plain,
No offering to thee
However dear they are to me:
You give me back my youth.
The morning stars you wrong,
And rob the birds, in truth,
To give new power to your song.

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[*Lesson XXX, Part I.*]

64693 *The Marseillaise* — *Rouget de Lisle*

The French patriotic hymn owes its name to the fact that it was originally sung by the corps of the city of Marseilles when they entered Paris, July 29, 1792. Perhaps the best account of this composition is that written by a nephew of the author, from which the following facts are gathered:

"Claude Joseph Rouget de Lisle was a captain of engineers, quartered at Strasbourg in 1792. Baron de Dietrich was then mayor of the city. He asked de Lisle for a patriotic song which he wished to give to the Lower Rhine Volunteers to sing; and as the captain was both poet and musician, he went to his rooms and set to work. The song was conceived through the night of April 24th, written

and sung the next day at the mayor's house, and publicly played on Sunday, April 29th, by the band of the National Guard at Strasbourg. It did not reach Marseilles until June, where it created as great a furore and excitement as at Strasbourg."

During the attack of the Tuilleries, in August, 1792, this great song became in truth the National Hymn of France:

Allons, enfants de la patrie!
Le jour de gloire est arrive;
Contre nous de la tyrannie,
L'etendard sanglant est leve,
L'etendard sanglant est leve!
Entendez vous, dans les campagnes,
Mugir ces feroces soldats?
Ils viennent jusque dans nos bras,
Egorger nos fils:—nos compagnes!

* * * * * * * *

Amour sacre de la patrie,
Conduits, soutiens nos bras vengeurs.
Liberte, liberte cherie,
[|:Combats avec tes defenseurs:|]
Sous nos drapeaux que la victoire
Accoure a tes males accens;
Que tes ennemis expirans
Voyent ton triomphe et notre gloire.

CHORUS

Aux armes, citoyens!
Formez vos bataillons.
Marchons, marchons,
Qu'un sang impur abreuve nos sillons!

[*Lesson XII, Part I.*]

74589 *Caprice Poetic* *Liszt*

One writer has said "the great resources of Liszt are speed and noise," yet when Liszt wished to enter the domain of poetic thought he was able to give expression to his ideal imagination in a manner quite as poetic and beautiful as that of Chopin. This charming Caprice Poetic is such a composition and reflects Liszt in a meditative mood, although the technical skill of the virtuoso, is needed to give full expression to the greatness of this most interesting work. [*Lesson XXI, Part III.*]

55094 *Liebesträum* *Liszt*

Liszt wrote three short tone poems for piano solo which he called "Liebesträum." The first two he gives a sub-title of Nocturne, but they are, in reality, "Songs Without Words," as they are in truth simple songs of several stanzas in which the piano decorates by cadenza and accompaniment. The most famous of the three is this Liebesträum in A flat, published in 1850 as a piano solo. Liszt originally used this melody as a song, which was set to the poem by Ferdinand Freiligrath (1810-1876), a German Revolutionary poet, who in his youth wrote many charming lyrics reflective of Romanticism. His poem "O Love" made a very deep impression on Liszt, who first used it as a song, then as this transcription. The words are:

Oh, love, while love is thine to give,
While true love yet remains to thee,
The hour comes, when at the grave
Thou'lt stand, and weep full bitterly.
Let kindness glow within thy breast,
Let love's bright flame unfailing burn,
While still another faithful heart
To thine beats warmly in return.
And hold him dear thro' weal and woe,
Who bares his inmost heart to thee.

* * * * * * * *

Guard well thy tongue, seal fast thy lips;
The angry word unspoken keep.
O God! I meant no ill!
But he will seek a place apart to weep.

Copy't 1903 by Oliver Ditson Co. From Ditson Edition, Piano Solo.

[*Lesson X, Part I; Lesson XVII, Part II.*]

88204 *The Loreley* — *Liszt*

This song is the most popular of any of the songs which Franz Liszt gave to the world. It was written in 1841 at Nonnewerth on the Rhine, and is a setting of Heinrich Heine's poem telling of the enchantress of the Rhine. It must not be confused with the Silcher song, which is a simple folk version of the story. It may be interesting to compare the art song of Liszt's with the folk song by Silcher. [*Lesson XVII, Part II.*]

74647 *Hungarian Rhapsody No. 2* — *Liszt*

This composition is an arrangement of the most famous of the fifteen Hungarian Rhapsodies for piano by Franz Liszt. In these works, by the use of characteristic folk themes and the peculiar rhythm of the musical gypsies, Liszt gives a glimpse of Hungarian nationality in a remarkable degree. This composition consists of a slow introductory movement patterned after the "Lassen" or slow dance, followed by a rapid "Friska" from the Czardas, the national dance of Hungary. [*Lesson XXI, Part I; Lesson XVII, Part II.*]

68339 *Die Uhr* (*The Watch*) (*Op. 123, No. 3*) — *Loewe*

Carl Loewe (1796-1869), although a trifle older than Schubert, really followed the great master of song in his writing of ballads and art songs. Being a professional singer by training, Loewe understood the possibilities of the human voice, and although many of his works are highly dramatic, they always remain singable, for the lyric and dramatic elements are welded with a master hand. Loewe always carries his dramatic ideas into the musical accompaniment. Notice in this selection the imitation of the ticking of the watch. Be certain that the class understands the poetic significance here, also.

Where'er I go, I carry
A watch with me alway,
And only need look whenever
I'd know the time of day.

It was a master workman
Who deftly its work designed,
Tho' 'twill not always follow
The whims of a foolish mind.

* * * * * *

But should it e'er run no longer,
Its day would then be o'er;
None other but him who made it,
Could set it going once more.

Then I to the Maker must hie me,
How far, no mortal can say,
Beyond Creation's beginning,
Far off in an endless day!

And there, as a grateful child might,
I'll give my Father His own:
"See, Lord, I did not spoil it,
'Tis only all run down."

Copy't 1903 by G. Schirmer.

Poem by Gabriel Seidl. English translation by Dr. Th. Baker.

[*Lesson XIV, Part II.*]

18897 *A Mighty Fortress* (*Ein' feste Burg*) — *Luther*

Martin Luther (1483-1546) wrote this great chorale while a prisoner in the Wartburg Castle in Eisenach. It is said that it was first sung by his followers when they made the triumphal entry into Worms, and from that day its popularity was amazing. It was the battle hymn of the soldiers under Gustavus Adolphus, who often sang the hymn during the fight. Luther was contemporaneous with Josquin des Prés, of the second period of the Netherland School. [*Lesson XIX, Part I.*]

18598 *Of a Tailor and a Bear* — *MacDowell*

In his early life, Edward MacDowell wrote a number of short compositions

under the *nom de plume* of Edgar Thorn. "Of a Tailor and a Bear" is one of these works. It is a clever imitative story of a tailor, who was such a lover of music that he always kept his violin beside him as he worked. One day as the tailor was busily working, he heard a great commotion on the street, and suddenly a big bear appeared in his doorway. Although he was very badly frightened, the tailor remembered that bears loved music; so he began to play, and the bear was so delighted that he began to dance. However, the keeper came and led the dancing bear away, and the tailor much relieved settled down to his work. [*Lesson XI, Part I.*]

64470 *Thy Beaming Eyes* *MacDowell*

One of the most beautiful songs by Edward MacDowell is "Thy Beaming Eyes." It is in a slow, almost grave measure, but is full of true emotion and sincerity. It follows the "art song" form, in that its stanzas differ from one another in slight changes of melody. Notice the exquisite use of the harp arpeggio just before the end of the song. [*Lesson XXX, Part II.*]

45187 *Woodland Sketches* *MacDowell*
(*1*) *At an Old Trysting Place* (*2*) *To a Wild Rose*

Of all MacDowell's compositions, none has been more universally popular than the series of short pianoforte pieces, entitled "Woodland Sketches." These two numbers belong to this group of compositions. Both of these selections are of the class of music which reflects poetic thought, for although bearing titles, these selections leave much to the imagination of the hearer. [*Lesson XXX, Part II.*]

87072 *Siciliana* (*"Cavalleria Rusticana"*) *Mascagni*

This beautiful aria is, in reality, a part of the Prelude to Mascagni's opera "Cavalleria Rusticana." The opening measures of the introduction are played by the orchestra; then to the harp accompaniment the voice of Turiddu (tenor) is heard behind the scenes singing:

O Lola, with thy lips like crimson berries,
Eyes with the glow of love deepening in them.
Cheeks with the hue of wild, blossoming cherries—
Fortunate he who first finds favor to win them;
. . . . . .
Yet, tho' I died and found Heaven on me beaming
Wert thou not there to greet me, grief I should cherish!

Copy't 1891, G. Schirmer.

[*Lesson XXI, Part IV.*]

68218 { *Gli aranci olezano* (*Blossoms of Oranges*) ("*Cavalleria Rusticana*") *Mascagni*
Regina Coeli (*Queen of Heaven*) ("*Cavalleria Rusticana*") *Mascagni*

The opening chorus of "Cavalleria Rusticana" is sung by the crowds of villagers who throng the square on the way to Easter morning service. The women's voices, singing of the fragrance of the orange blossoms, and of the bird songs of spring, are answered by the men, who rejoice that they shall soon meet their sweethearts. The "Regina Cœli" is sung by the people before they enter the church to attend Easter Mass. It is a good example of a modern antiphonal chorus. [*Lesson XXI, Part IV.*]

45186 *Intermezzo* (*"Cavalleria Rusticana"*) *Mascagni*

The famous Intermezzo, from Mascagni's "Cavalleria Rusticana," has won universal popularity. This short one-act opera is divided into two parts, and between these two scenes of tragedy and horror is introduced this musical message of peace, breathing an air of simplicity and holy love. Dramatically, it does not fit into the opera, save to bring into contrast the scenes of tragic turmoil, but played as a concert number, it has made its composer famous. [*Lesson XXVII, Part II; Lesson XXI, Part IV.*]

35437 *The Angelus* (*"Scenes Pittoresques"*) *Massenet*

Jules Massenet is known as one of the most prolific opera composers of the Modern School. He has, however, left several concert suites, which prove that, had he devoted more attention to instrumental composition, he would have been as popular in that branch of the art as in his operatic work.

The suite "Scenes Pittoresques" consists of four numbers: March, Air de Ballet, Angelus, Bohemian Festival. The Angelus, which is a beautiful little tone-poem descriptive of the same situation which Millet has immortalized, is an excellent example of the bell effect in instrumentation. [*Lesson XXVI, Part II.*]

64587 *Air de la Lettre* (*"Cleopatre"*) *Massenet*

"Cleopatre," one of the last works of Massenet, the great French opera composer, was produced in Monte Carlo in 1914. This air, "Alone on my terrace, I Think of Thee," is sung by Marc Anthony in the second act. The scene shows the atrium of Marc Anthony's house. It is the day of his marriage to Octavia. He opens a casket which Cleopatre gave him on parting, and takes out and reads the letter which is the text of this beautiful love aria. [*Lesson XXVI, Part IV.*]

88014 *Élégie* *Massenet*

Jules Massenet wrote the incidental music for Leconte de Lisle's antique drama, "Les Érinnyes" in 1873. The drama was not a success, but much of Massenet's music was so popular that he was urged to arrange it in the form of a suite for orchestra. The theme of the Invocation, which was played by the violoncello as Electra poured the libations upon her father's tomb, was so beautiful that Massenet used it also as the melodic material for the famous song, "Élégie."

The blooming spring days of yore,
Have left me for aye,
No more shall the skies smile for me.
My loved one is far away.

The birds no longer sing—
The sun is dark as the grave.
All the daylight of my life is gone.
Dead is my heart for evermore.

[*Lesson X, Part I; Lesson V, Part III.*]

88153 *Aria—Fleeting Vision* (*"Hérodiade"*) *Massenet*

Massenet's version of the story of Salome and John the Baptist is very different from that of Richard Strauss. A French version of the story is here used.

This aria is sung by King Herod in the second act. He has surrounded himself with his dancers, and has tried in vain to forget the wonderful beauty of Salome, which ever seems to haunt him as a vision. [*Lesson XXVI, Part IV.*]

74123 *Légende de la Sauge* (*"Jongleur de Notre Dame"*) *Massenet*

This beautiful aria occurs in the second act of the mystical opera, "The

Jongleur of Notre Dame.'' The scene is the study of the Abbey, and the monks have been discussing the merits of their relative arts. After they have gone into the chapel, Jean sadly exclaims, ''And I alone have nothing to offer Mary.'' The cook, Boniface, then tells him the legend of the sage bush, a mediæval story, which Massenet has here set to an old folk song.

The tale ran that Mary, fleeing from the vengeance of Herod, sought to hide the holy babe. She appealed to a rosebush to open wide its petals and shield her son, but the rose declined to thus soil her dress. A humble sagebush was more kind, and formed a safe cradle wherein to hide the child Jesus, and so was blessed by Mary. [*Lesson XXVI, Part IV.*]

89123 *Duet, ''D'acqua Aspergini'' (''Thaïs'')* *Massenet*

The best known of Massenet's works is his opera, ''Thaïs,'' which was produced in Paris in 1894. The action takes place in Alexandria during the first century, when the early Christians were in daily conflict with the unholy pagan sensuality. Mr. Finck aptly summarized this work, when he described it as ''The story of a sinner who became a saint, and a saint who became a sinner.''

This duet occurs in Act three. The scene is an oasis in the desert. Hither come Athanael and Thaïs, exhausted from their long journey through the desert. He hastens to find food and drink for her, and as she is refreshing herself, he realizes his great love for her. (For words, see ''Victrola Book of the Opera.'') [*Lesson XXVI, Part IV.*]

74135 *Meditation (''Thaïs'')* *Massenet*

Massenet's opera, ''Thaïs,'' is a quasi-religious portrayal of the conversion of the courtesan Thaïs, of Alexandria, by a fanatic monk of the desert, Athanael. The story is taken from Anatole France's romance of the same name. This beautiful violin solo with orchestra, called the ''Religious Meditation,'' takes place as an intermezzo between the third and fourth scenes of the opera. Athanael has told Thaïs in the third scene, which takes place in her house, that he will await her coming on her doorstep all through the night. This music is supposedly descriptive of the conflict in the soul of the woman who gives up ''the god of love for the love of God.'' [*Lesson II, Part III; Lesson XXVI, Part IV.*]

64234 *Ossian's Ode (''Werther'')* *Massenet*

Many authorities consider ''Werther'' Massenet's best opera. This charming music drama is a French version of Goethe's celebrated tragedy, ''The Sorrows of Werther,'' which was in reality the romantic story of the German poet's own life.

Werther sings the famous ode of the great Gaelic poet Ossian to Charlotte in the third act of the opera. The scene shows the living-room in the home of Albert and Charlotte. Werther comes to bid farewell to Charlotte, and noticing the poems of Ossian on the table, he reminds Charlotte of the happy days, when together they translated the beautiful odes. He sings, and as he finishes both Werther and Charlotte realize their love for each other and that they must make their farewell for eternity.

WERTHER: ''Yes, I see! Nothing is changed here—except hearts. Everything is in the familiar place. There is the harpsichord that pleased my merry hours or responded to my sad moods—then your voice accompanied mine. These books—how many times have we bent our heads together over them.

(*Looks at his pistols.*)

''And these weapons—one day my hands sought them. Already I had become

impatient for the long, breathless sleep. And here are the poems of Ossian that you commenced to translate. Translate! Ah! how often my dreams have soared on the wings of these poems, and it is thou, dear poet, who often interpreted my feelings! All my soul is there!''

"Oh! wake me not, thou breath of spring,
Thou breath of spring.
Let me dream on, as one who knows
Bleak winter with its chills and snows,
And dreads awakening.
The stranger found me fair to see—
And now—in scorn, he passes me,
To see so sad a thing!"

[*Lesson XXVI, Part IV.*]

45083 *Douce Dame Jolie* *Mauchault*

Guillaime de Mauchault (1295-1377) ranks with Adam de la Halle as the last of the Troubadours. In reality they connect the old school of Chansonniers with the Contrapuntal School which dominated Europe in the fifteenth and sixteenth centuries. Guillaime de Mauchault was a poet as well as a musician, and seems to have won his greatest renown with his graceful, rhythmical ballettes. In the songs of this period one noticeable feature is apparent: the melody closely follows the quick succession of the syllables and is never drawn out to the detriment of the text. Not only did de Mauchault advance music in his day, but he also greatly improved the science of notation. The signs he used were lozenge-shaped, some being black, some red. As he expresses it: ''The black are perfect, the red imperfect.'' De Mauchault was in the service of Jean, Duke of Luxembourg, who later became King of Bohemia. He sang his songs in praise of Agnes of Navarre, with whom he was deeply infatuated. This beautiful love air is one of the songs Guillaime de Mauchault dedicated to his fair mistress. The words are ''Beautiful and gentle lady—God knows that none other reigns o'er me but thyself alone. Fair and gracious lady, each day of my life, I swear it, will be spent in thy humble service only.'' [*Lesson IV, Part II.*]

74088 *If With All Your Hearts* (*''Elijah''*) *Mendelssohn*

''Elijah,'' which is considered to be the greatest oratorio Mendelssohn wrote, was originally intended as the first of a series of three works, ''Elijah,'' ''Christus'' and ''St. Paul.'' The ''Christus'' was left unfinished at the time of the composer's death.

This great aria for tenor is one of the favorite selections from oratorio. The people have been weeping and questioning the power of God. The voice of Obadiah is heard comforting them. [*Lesson IX, Part IV.*]

88288 *Oh, Rest In the Lord* (*''Elijah''*) *Mendelssohn*

This beautiful air for contralto occurs in the second part of Mendelssohn's oratorio ''Elijah.'' The prophet is discouraged and voices his complaint in the aria ''O Lord I Have Labored In Vain.'' In answer to his cry of despair, the voice of the angel is heard breathing comfort in this lovely air. It is said that Mendelssohn here made use, probably unconsciously, of the tune of the old Scotch ballad ''Auld Robin Gray,'' as there is a striking similarity in the two themes. The text is: ''Oh, rest in the Lord: wait patiently for Him and He shall give thee thy heart's desires. Commit thy ways unto Him, and trust in Him, and fret not thyself because of evil-doers.'' [*Lesson IV, Part I.*]

17216 *Farewell to the Forest* *Mendelssohn*

This beautiful arrangement of Mendelssohn's song ''Farewell to the Forest''

gives an excellent chance of comparing the tone coloring of the instruments which comprise the brass choir. [*Lesson XIV, Part III.*]

88191 *But the Lord Is Mindful of His Own* (*"St. Paul"*) *Mendelssohn*

This great aria for contralto is one of the favorite oratorio selections which finds its way to the concert stage. In its original setting it occurs in the first part of the oratorio "St. Paul," which is the first work in this form which Mendelssohn gave to the world. After the martyrdom of St. Stephen, Saul appears "breathing out threatenings and slaughter," against all the Apostles. His aria is followed by the voice of comfort from the contralto.

RECITATIVE:

And he journeyed with companions toward Damascus, and had authority from the High Priest that he should bring them bound men and women unto Jerusalem.

ARIA:

But the Lord is mindful of His own,
He remembers His children;
Bow down before Him ye mighty
For the Lord is near us.
Yea the Lord is mindful of His own,
He remembers His children.

[*Lesson IX, Part IV.*]

45065 *On Wings of Song* *Mendelssohn*

Originally this charming composition was a song, but it is equally popular as an instrumental composition. It is one of the best beloved of Mendelssohn's short works. [*Lesson X, Part I.*]

35625 *Overture* (*"A Midsummer-Night's Dream"*) *Mendelssohn*

Mendelssohn never wrote an opera, but his music to Shakespeare's comedy, "A Midsummer-Night's Dream," would be sufficient to give him a high place among dramatic composers. The overture was written for a performance of Shakespeare's comedy, which was given by the Mendelssohn family, when the composer was but seventeen years old. Seventeen years later the remainder of the incidental music was written. In its truest sense, this overture belongs to the style of "Concert Overtures," which Mendelssohn later gave to the world. Frederick Weiks thus describes this work:

"The sustained chords of the wind instruments with which the overture opens, are the magic formula that opens to us the realms of fairyland. The busy tripping first subject tells us of the fairies; the broader and more dignified theme which follows, of Duke Theseus and his retinue; the passionate second subject of the romantic lovers, while the clownish second part pictures the tradesmen, and the braying reminds us of Bottom, as the ass. The development is full of bustle and the play of the elves. In conclusion, we have once more the magic formula which now dissolves the dream it before conjured up." [*Lesson XI, Part I; Lesson XV, Part II; Lesson VIII, Part IV.*]

74560 *Scherzo—"Midsummer-Night's Dream"* *Mendelssohn*

This sparkling fairy Scherzo occurs as an entr'acte to the first and second acts of Mendelssohn's musical setting for "A Midsummer-Night's Dream." This is a dainty and delicate piece of writing for orchestra, being scored for strings, wood-winds, two horns, two trumpets and kettle drums. The two contrasting themes are used in the regulation two-part dance form. [*Lesson VIII, Part IV.*]

35527 *Intermezzo—"A Midsummer-Night's Dream"* *Mendelssohn*

This beautiful number is usually played at the end of the second act of Mendelssohn's setting of "A Midsummer-Night's Dream." Hermia awakes to find Lysander gone, and starts on her fruitless search for him. This lovely movement, which seemingly expresses the conflict of emotions in Hermia's heart, is played by the first violins, which are answered by the flute and clarinet.

The theme then abruptly changes to the semi-comic measures of the "Clown's March," which is here intoned by the bassoons, the clarinets playing in thirds. This prepares the audience for the entrance of Bottom and his fellows, who begin their rehearsal in the woods. [*Lesson XIII, Part III.*]

35527 *Nocturne—"A Midsummer-Night's Dream"* *Mendelssohn*

This beautiful Notturno or Nocturne is the incidental music to be played between the third and fourth acts of Mendelssohn's setting of Shakespeare's "A Midsummer-Night's Dream." The four lovers are lying asleep in the woods, and to the strains of this lovely melody, Puck appears with the remedy that shall straighten out the love tangle and make all happily reunited. The opening theme is one of the most beautiful of all uses for the French horn. The harmony is exquisitely furnished by 'cellos and bassoons. The Coda ending is a charming bit of writing, here given to two flutes. [*Lesson XVI, Part III.*]

55048 *Wedding March—"A Midsummer-Night's Dream"* *Mendelssohn*

The great popularity of the "Wedding March," which Mendelssohn wrote for the performance of "A Midsummer-Night's Dream" to be given at Potsdam in 1843, has been unequaled. There have been few marriages since that date that have not been enhanced by the majestic strains of this noble wedding march. In its original setting, the march occurs between Acts IV and V and leads on the stage the Duke Theseus, Hippolyta and the four lovers, whose adventures form the narrative of "A Midsummer-Night's Dream."

The plan of the march is quite simple; following the preliminary trumpet calls, the familiar principal subject is given out fortissimo. This subject is in two parts, each repeating. A contrasting subject in G Major follows, after which the opening march returns. The Trio is followed by a return of the first subject and a Coda based upon the principal theme, the second subject not being heard again. [*Lesson VIII, Part I.*]

55060 *You Spotted Snakes—"A Midsummer-Night's Dream"* *Mendelssohn*

In Mendelssohn's setting of "A Midsummer-Night's Dream," this chorus is sung by women's voices to represent the fairies lulling the Queen, Titania, to sleep. The setting is the wood near Athens; and Titania enters with her fairy train. The Queen commands, "Come, now a roundel and a fairy song. * * * Sing me now asleep. Then to your offices and let me rest." The fairies then sing this lullaby. [*Lesson VIII, Part IV.*]

64921 *Spinning Song* *Mendelssohn*

The Spinning Song is an excellent example of the song form, and also is a descriptive piece of program music, in which the accompaniment is imitative of the busily whirring spinning wheel.

This composition is No. 4, Op. 67, of the "Songs Without Words," by Mendelssohn. [*Lesson IX, Part I; Lesson XXI, Part III.*]

74285 *Spring Song* *Mendelssohn*

This popular short composition is the last work in Book V, of Mendelssohn's "Songs Without Words." These pieces for pianoforte were Mendelssohn's expression of the romantic use of the principle of poetic thought. Although these works bear titles and are, in a certain sense, programmatic, in that they have imitative effects freely employed, they are not in the modern sense "program music." In form this composition follows the regular song pattern. [*Lesson XV, Part II.*]

35452 *Andante con Moto* (*"Italian Symphony"*) *Mendelssohn*

Mendelssohn's two greatest works in the symphonic form are: the Symphony in A Minor, designated by him as the "Scotch" Symphony, and this work in A Major, which he called "Italian" Symphony. Both are national composition, in that they were inspired by travel in Scotland and Italy, and that historical events as well as actual musical peculiarities are portrayed by the composer. The "Italian" Symphony was inspired by Mendelssohn's trip to Italy (1830-31). Upton says: "The first movement, *Allegro vivace,* reflects as clearly the blue skies, clear air, brightness and joyousness of Italy as the first movement of the A Minor Symphony does the sombre and melancholy aspect of Holyrood."

"The *Andante,*" Ambrose says, "is generally known as the 'Pilgrims' March.' It has been thought by some to be in the church style. 'The cowl,' according to an old chronicle, 'does not make the monk,' and just as little does a continuous contrapuntal bass make a piece of music into a contrapuntally conceived one. We might, perhaps, say that this *Andante* tells a romance of the olden time, in the style of chronicles—only the poet's eye occasionally betrays itself, sadly smiling. Being once in the Albanian Mountains, we can now recall the picturesque castle embattlements of Grotto Ferrata, and the old devotional stations with the solemn mosaic pictures of saints upon a gold ground."

The opening theme, which seems to be "a call to prayer," is followed by a beautiful theme for oboe, bassoon and violas, which is then repeated by the violins with a rather elaborate accompaniment by the flutes. The introductory theme then presents the second subject, in which a joyous phrase for clarinets and flutes is noticeable, the theme of the introduction again occurs, and both first and second themes are repeated several times with brief intermezzo-like passages intervening. [*Lesson XXVII, Part III.*]

35452 *Con Moto Moderato* (*"Italian Symphony"*) *Mendelssohn*

The third movement of Mendelssohn's "Italian Symphony" is said to have been taken from an earlier work. It opens with a dainty "Mozartean" melody. The Trio is another beautiful melody, given by the violins, then by flutes, over an accompaniment of bassoons and horns. Ambrose says of this Scherzo:

"In the third movement the person of the tone-poet advances more into the foreground; it is the purest feeling of well-being, of calm, happy enjoyment that emanates from this gentle melody. And these horns in the Trio, are they not as if, in the midst of this Italian paradise, a truly German yearning comes over him for the dear light green of the woods of his home?" [*Lesson XXVII, Part III.*]

74532 *Shadow Song* (*"Dinorah"*) *Meyerbeer*

Although rarely heard to-day, the opera of "Dinorah" gives a rare opportunity for the coloratura soprano to show her vocal powers. The heroine of the story, Dinorah becomes demented, because she fears her lover has deserted her. Accom-

panied by her goat, she wanders about the country, searching for her beloved one. The "Shadow Song" occurs as the opening scene of the second act. It is moonlight in the woods. Thither comes Dinorah, and as she dances with her shadow, she sings this beautiful coloratura aria. (For words, see "Victrola Book of the Opera.") [*Lesson XI, Part IV.*]

35505 *Fackeltanz* *Meyerbeer*

The Fackeltanz (Marche aux Flambeaux) is a torchlight procession, which has survived from the old mediævel tournaments. The procession marches around the hall and passes through many interesting ceremonies during the playing of the march, which, in character, is very much like the Polonaise. Meyerbeer wrote four of these compositions, the first being composed for the marriage of the King of Bavaria, in 1846. Although this record is made by band instead of orchestra, the original is heavily scored for the brass choir, hence much of the real character of the piece is here retained. The remarkable use of the tuba, which here gives the theme of the trio, should be noticed especially. [*Lesson XVII, Part III.*]

88210 *Romanza* (*"Les Huguenots"*) *Meyerbeer*

This beautiful tenor aria is one of the gems of Meyerbeer's "Les Huguenots." It occurs in the first act, the scene of which takes place in the apartment of the Count de Nevers. Raoul de Nangis tells the story of a fair one whom he rescued in an encounter. Note the use of the viola as an obbligato instrument. [*Lesson XI, Part IV.*]

74275 *Benediction of the Swords* (*"Les Huguenots"*) *Meyerbeer*

One of the greatest concerted numbers for basso and chorus is the famous "Benediction of the Swords," from Meyerbeer's "Les Huguenots." The selection occurs in the fourth act, in a room in the home of Count de Nevers. Valentine is surprised by the arrival of her lover, Raoul, but he is forced to hide behind some tapestries, on the arrival of several Catholic noblemen, who come to acquaint the Count with the details of the plot of St. Bris for the St. Bartholomew Massacre. The conference is brought to its conclusion with the thrilling consecration of the swords, sung by St. Bris and the conspirators. [*Lesson XVIII, Part II; Lesson XI, Part IV.*]

88187 *Aria—Ah! Mon Fils* (*"Le Prophète"*) *Meyerbeer*

"Le Prophète" was produced in Paris, in 1849, thirteen years after its predecessor, "Les Huguenots."

The scene of the opera is laid in Holland, in 1534; the story is of John of Leyden. This great aria for contralto takes place in the second act and is sung by Fides to John, following the scene where he is obliged to give up his betrothed, Bertha, in order to save his mother's life. [*Lesson XI, Part IV.*]

17290 *Summertime* *Minnesinger*

This song is attributed to Neidhart von Reuenthal, a famous Minnesinger of the thirteenth century.

Welcome lovely summertime
With thy wealth of happy flowers
Which light-footed May has brought
So swiftly through the hours.

Copy't Oliver Ditson Co.

[*Lesson IV, Part II.*]

64201 ***Rigaudon*** *Monsigny*

Pierre Alexandre Monsigny (1729-1817) was the composer of many operas during the late eighteenth century. His works are now practically obsolete, although Monsigny is still regarded as one of the founders of the Opéra Comique. His melody is always clear and beautiful, though he was sadly deficient in theory and technic. The Rigaudon, a favorite court dance of France, is a four-part form of which the third is very short. [*Lesson XXII, Part III.*]

17718 ***Ecco purch'a voi ritorno*** (*"Orfeo"*) *Monteverde*

The first opera by the Venetian composer, Claudio Monteverde, is based on the ever-popular legend of Orpheus and Eurydice. This work, known as "Orfeo," was produced in Mantua, but seven years after the presentation in Florence of Peri's and Caccini's "Eurydice." Monteverde's text was by Allessandro Striggio, and at the special command of the Duke of Mantua, the libretto was published, that the audience might follow the text. The orchestra of Monteverde's was far more imposing than that of the Camerata, and a greater freedom of melody and a more pronounced dramatic feeling was the natural result. Yet Monteverde himself was a greater master of the dramatic possibilities of music than either Peri or Caccini. The opportunities of the Venetian instrumental school aided him in a larger comprehension of the musical expression for passion and agitation. Yet he ever realized that "the word is the mistress, not the slave of music," and the simple treatment of this great aria, sung by Orfeo when he realizes that Eurydice is forever lost to him, is an excellent proof of Monteverde's dramatic strength.

After hearing this exquisite aria one realizes anew the strength of Gluck's assertion that "simplicity and truth are the sole principles of the beautiful in art." [*Lesson II, Part IV.*]

45083 ***Tu Se' Morta*** (*Thou Art Dead*) (*"Orfeo"*) *Monteverde*

This remarkable aria is sung by Orfeo when he realizes that he has lost his beloved Eurydice forever. One is reminded of the old adage, "There is nothing new under the sun," as one listens to this tragic short aria, in which the tones speak the heartbroken grief of the bereaved husband. Has modern music gained a freer expression for the same grief? One feels here all the pathos and tenderness which music possesses. It is easily seen where Gluck obtained the model of his famous aria, "I Have Lost My Eurydice." [*Lesson II, Part IV.*]

76031 ***Finale, Act III*** (*"Boris Godounow"*) *Moussorgsky*

Modest Moussorgsky (1839-1881) is considered by the Russians as the greatest genius of the Neo-Russian School. His opera, "Boris Godounow," certainly proves him to be a remarkable exponent of modern dramatic genius coupled with the Russian national feeling. This work, which is a musical setting of Pushkin's mighty historical drama, "Boris Godounow," was arranged in operatic form by Moussorgsky himself. It is more like a series of historical tableaux than a connected drama, but the music welds the work together into a unity which is surprising when one attempts to analyze definitely each scene.

Pushkin's story is based on historical fact, and tells of the condition of Russia after the death of the insane, cruel "Ivan the Terrible." His son, Feodor, the weak-witted heir to the throne, is ruled by Boris Godounow, his brother-in-law and regent. The little child Dimitri alone stands between Boris and the throne. The murder of Dimitri is so cleverly arranged that Boris is able to free himself from the suspicions of the people, and on the death of Feodor, Boris becomes

Tsar of Russia. Overcome by remorse, his mind gives way just as the people, led by the monk Gregory and a Polish prince, who poses as the dead Dimitri, advance on Moscow. Death brings welcome relief. This great duet occurs as the finale to Act III, which takes place in Poland. In the garden of the castle of Sandomire, Marina, the young Polish princess, sees herself in fancy on Russia's throne as the bride of the false Dimitri. In this duet Marina inspires her lover to assert his rights and snatch the Russian throne from the imbecile Tsar, Boris Godounow. [*Lesson XV, Part IV.*]

74579 *Andante, Quartet in D Major* *Mozart*

This Andante is the second movement in the first Quartet for strings written by Mozart. It is said that the work was composed to while away some weary hours during one of Mozart's concert tours to Italy, where the youthful genius was then startling all the courts by his virtuosity. It is quite Italian in its character, and this is particularly noticeable in the wonderful melody of the second part of this beautiful Andante. [*Lesson XXV, Part III.*]

88026 *Batti, Batti o bel Masetto* (*Scold Me, Dear Masetto*) (*"Don Giovanni"*) *Mozart*

This charming soprano air occurs in the first act of "Don Giovanni." The simple little bride Zerlina has been attracted by the charms and flattery of Don Giovanni. They sing the duet "La ci darem la Mano," but as they are starting away together, Donna Elvira appears and rescues Zerlina, whom she restores to her bridegroom, Masetto. In the next scene Zerlina attempts to make her peace with her husband. The gentle lyric quality of this aria makes it an exceptional number in the list of Mozart's brilliant coloratura airs for soprano. [*Lesson VI, Part IV.*]

17917 *Menuett* (*"Don Giovanni"*) *Mozart*

No composer ever wrote more perfect examples of the minuet than did Mozart, and this minuet from "Don Giovanni" is considered his best. Although he used the form of his master, Haydn, Mozart's minuets are a much more faithful reproduction of the stately court dance than are the rollicking minuets of good "Papa" Haydn. With Mozart, all the tenderness, and grace and charm of court life is felt, in contra-distinction to the homely gaiety of the common folk as reflected in Haydn's minuets.

This arrangement of this popular minuet is given on the bells. [*Lesson XVIII, Part III.*]

88194 *Deh vieni alla finestra* *Mozart*

This charming serenade is sung by the amorous Don in the second act of Mozart's lovely opera, "Don Giovanni." (For words, see "Victrola Book of the Opera.") [*Lesson XII, Part II; Lesson VI, Part IV.*]

55111 *Concerto for Flute and Harp* *Mozart*

Mozart left several chamber music compositions for unusual combinations of instruments. One of the most interesting is the Concerto for Flute and Harp. This work give an excellent opportunity for the study of the tone quality of these instruments. [*Lesson VII, Part III.*]

89015 *Là ci darem là mano* (*Thy Little Hand*) (*"Don Giovanni"*) *Mozart*

The charm and grace of Mozart's melody is well illustrated in this beautiful

duet, sung by the Spanish Don and Zerlina, in the first act of Mozart's opera, "Don Giovanni." This is one of the best examples of dialogue duet to be found in all operatic literature. [*Lesson XII, Part II; Lesson VI, Part IV.*]

17917 *Gavotte* *Mozart*

The spirit of the Gavotte adapts itself well for a xylophone solo. This is an excellent opportunity to hear this interesting percussion instrument as a solo. [*Lesson XVIII, Part III.*]

88067 *Voi che sapete* (*What Is This Feeling?*) (*"Marriage of Figaro"*) *Mozart*

The Page's Song from Mozart's charming "Marriage of Figaro" has ever been a popular concert number. In its actual dramatic setting it is sung by Cherubino, the page to the Countess, in the first act of the opera. Notice should be taken of the fact that Mozart has here employed the simple ballad form, while the accompaniment on the strings, pizzicato, is in imitation of the guitar. [*Lesson VI, Part IV.*]

85042 *Invocation* (*"The Magic Flute"*) *Mozart*

"The Magic Flute" was the last opera of Mozart's to be produced. It is the most extraordinary work that has ever been given to the world, for although set to a libretto which is absolutely ludicrous, the beauty of the music has caused this opera to be regarded as one of Mozart's finest musical achievements.

This Invocation occurs at the opening of the second act; the scene shows the abode of Sarastro, the High Priest of Isis, and his voice is heard as he invokes her aid in one of the greatest basso arias ever written. [*Lesson VI, Part IV.*]

35678 *Gloria* (*"Twelfth Mass"*) *Mozart*

Mozart wrote fifteen masses for the Catholic Church service. The Gloria occurs in the mass at the end of the Kyrie, and is the hymn "Gloria in Excelsis." This was probably of Eastern origin, although it has been in the Western Roman Church since the early days. [*Lesson VI, Part I.*]

35482 *Allegro Molto—First Movement* (*Symphony in G Minor*) *Mozart*

One of the most beautiful of symphonies is this lovely symphony in G Minor by Mozart. It dates as do the E Flat Major and the C Major (Jupiter) from the summer of 1788. It seems almost incredible that in the space of two months three great works of such magnitude could have been conceived and written, yet of the forty-nine symphonies which Mozart composed, his fame as a symphonist rests on these three alone. The G Minor Symphony was written in ten days—from July 15 to 25, 1788. In its original scoring the orchestra consisted of one flute, two oboes, two bassoons, two horns and strings. Later, Mozart added clarinets also.

Schubert, speaking of this symphony, said: "You can hear the angels singing in it." Every great composer since Mozart's day has revered this beautiful work. The first movement is in the orthodox sonata form, save that the first subject begins at once, without the slow introduction. This theme is given by the violins, with accompaniment by the violas. The transitional passage to the second subject is of interest as showing Mozart's genius in invention. The second subject, in B Flat Major, is announced by the strings and instantly taken up by the oboe and bassoon. The first subject is given a short redevelopment before the repetition of subject matter. The Free Fantasia then begins. This is worked

out of the material of the first subject almost entirely. The Recapitulation restates the themes practically as they were first presented, save that the transitional passage is considerably lengthened, and that the second subject returns in the key of G Major. The Coda is based on the material of the first subject.

(Analysis of the Symphony in its entirety is here given. Students should, if possible, follow these records with small scores so that they may obesrve the cuts which have been made.) [*Lesson XII, Part II.*]

35482 *Andante—Second Movement* (*Symphony in G Minor*) *Mozart*

The second movement of Mozart's G Minor Symphony follows the pattern of the sonata form. The first theme, given by the strings, is of an agitated, fluttering character. In contrast is the more melodic second subject, also given by the strings. The Development, or Free Fantasia, is very short and deals principally with the first subject. The Recapitulation brings back both subjects in the orthodox fashion. (This record gives only the statement of the subjects.) [*Lesson XXIV, Part III; Lesson XII, Part II.*]

35489 *Menuetto—Third Movement* (*G Minor Symphony*) *Mozart*

The third movement of Mozart's G Minor Symphony is one of the most popular minuets ever written. It ranks with Mozart's Minuet from "Don Giovanni" as an almost perfect example of this charming three-part form. The theme of the Trio in G Major is first given by the strings *pianissimo*, being continued first by the wood-winds, then by the horn. The character of this Trio is in marvelous contrast to the Minuet, which is repeated at the close of the Trio exactly as it was first heard. [*Lesson XXIV, Part III; Lesson XII, Part II.*]

35489 *Allegro—Finale* (*G Minor Symphony*) *Mozart*

The Finale of Mozart's G Minor Symphony brings back the agitated, passionate character of the opening movement. This also follows the outlines of Sonata form. The principal subject consists of sixteen measures, divided equally, each part being repeated. The second subject, given by the strings, is in B Flat. The first subject is again heard now in the wood-winds. The Development is chiefly concerned with the opening theme of the first subject. This is followed by the orthodox Recapitulation. [*Lesson XII, Part II; Lesson XXIV, Part III.*]

17663 *Good News*
Live a-Humble *Negro Spirituals*

Booker T. Washington says: "The plantation songs known as 'The Spirituals' are the spontaneous outburst of intense religious fervor, and had their origin chiefly in the camp-meeting, the revival, and in other religious exercises. They breathe a childlike faith in a personal Father and glow with the hope that the children of bondage will ultimately pass out of the wilderness of slavery, into the land of freedom. There is in these songs a pathos and a beauty that appeals to a wide range of tastes, and their improvised native harmony makes abiding impression upon persons of the highest musical culture. The music of these songs goes to the heart, because it comes from the heart."

"Good News, the Chariot's Coming," is one of the most popular of the "shouting spirituals," while "Live a-Humble" is an earnest plea for God's guidance. [*Lesson III, Part I.*]

18446 *Been a Listenin'* *Negro*

A good example of the brighter side of the Negro Spiritual is to be found

in "Been a Listenin'," which is filled with the quaint and charming humor always found in the music of the "Upper South." [*Lesson XXX, Part I.*]

18446 *I Want To Be Ready* — *Negro*

This is a typical Spiritual of the "Upper South." The influence of the cake walk, or walk around, is suggested in the sly, unconscious humor of this song. [*Lesson XXX, Part I.*]

65928 *The Tree* — *Nordraak*

Richard Nordraak (1842-1866) was the friend and adviser of Grieg. Although he spent some years in study in Germany, he never lost his Norwegian musical speech, and his short life was spent entirely in the study and advancement of Norwegian art. He was the cousin of Björnson, and many of his songs were settings to Björnson's verses. Nordraak's most ambitious work was the incidental music to his dramatist cousin's "Mary Stuart." In this short song, "The Tree," Nordraak has followed the text of Björnson, but has kept also the Norwegian character:

The tree's early leaf-buds were bursting their brown;
"Shall I take them away?" said the Frost sweeping down.
"No, dear, leave them alone, till blossoms have grown,"
Prayed the tree, while he trembled from rootlet to crown.

The tree refused his blossoms to the wind, but when the little girl asked for his fruit, then he gladly bent down his branches and gave all his wealth to her. Words from Norway Music Album. Copy't O. Ditson & Co. [*Lesson XXIII, Part II.*]

18519
64812 *Juanita* — *Norton*

This is one of the most popular American songs of the past generation. It is said that the melody was of Spanish origin which was popular in the Southwest of America, and that the words were adapted to this melody by Mrs. Caroline Norton, who is generally accredited to be the composer of this song. [*Lesson XXX, Part I; Lesson XXIX, Part II.*]

63618 (*a*) *Aa, Ola Ola* — *Norwegian Folk Song*
(*b*) *Astri, Mi Astri* — *Norwegian Folk Song*

These two Norwegian folk songs show the characteristic sadness which prevails in all the melodies of Norway. Even in the attempt to be gay in the dialogue song, "Astri, My Astri," the dark coloring is noticeable. Tennyson most truly expressed this characteristic when he said: "Dark and true and tender is the North."

Aa, Ola Ola!

Oh, Ole, Ole, I loved you dearly,
But you have dealt with me insincerely.
I did not think you would let your tongue
Be false to me, whom you saw was young.

Astri! Mi Astri

DIALOGUE SONG

SVERNING:
Astri! my Astri! your heart mine alone was
In those old days of joy and delight;
You always wept when our eventide flown was,
Tho' we did meet each Saturday night.
Then 'twas my heart, Astri, you stole from me.
Happier I was than princes can be.

ASTRI:

Ah, you did Astri then love, and her only,
That was ere Svanaug you cared so to see;
I knew not then what it was to be lonely,
For every week you did hasten to me.
With no fine lady to change would I choose;
In those old days if I you must thus lose.
* * * * * * * *

From Norway Song Album. Copy't Oliver Ditson Co.

[*Lesson XXIV, Part I.*]

65929 *Gamale Norge* (*Old Norway*) *Norwegian Folk Song*

It is believed that this Norwegian folk song originated in some Norwegian colony in America. The words describe the lonely exile as he longs for his native land. The music is an adaptation of several Norwegian characteristic folk tunes. [*Lesson XXIV, Part I.*]

65931 *Han Mass Aan Lasse* *Norwegian Folk Song*
Han Ole *Norwegian Folk Song*

There is a great contrast in these two old Norwegian folk songs, which are here sung without accompaniment, in the old Norse style. In a certain sense both are satirical, as each describes some national Norwegian trait.

The first tells of two companions who go to shoot bear. The recurring refrain, "Three Whole Days," tells how long it takes them to prepare to go to the forest; to draw their knives; to dress the bear, and to eat the bear. Each trivial incident in the story is described as being "three whole days." Each verse ends with the words, "You don't say so!" This humorous description of the slow-working Norwegian mind is in contrast to the second song, presenting the sentimentality of the Norwegian peasant. Han Ole receives word that his sweetheart is dead; he seats himself in his chair, breathes a prayer and dies of a broken heart. [*Lesson XXIV, Part I.*]

65929 *To Norway, Mother of the Brave* *Norwegian Folk Song*

This song of Norway, which was arranged in its present version by Grétry, the French composer, gives true patriotic feeling. It is a "toast song" to the nation.

To Norway, mother of the brave,
We crown the cup of pleasure,
And dream our freedom come again,
And grasp the vanished treasure.
When once the mighty task's begun,
The glorious race is swift to run.
To Norway, mother of the brave
We crown the cup of pleasure.

* * * * * * *

Then drink to Norway's hills sublime,
Rocks, snows, and glens profound;
"Success!" her thousand echoes cry,
And thank us with the sound.
Old Dovre mingles with our glee,
And joins our shouts with three times three,
Then drink to Norway's hills sublime;
Rocks, snows and glens profound!

Copy't 1881 by O. Ditson & Co.

[*Lesson XXIV, Part I.*]

17160 *Mountain March* *Norwegian*

The student of Norwegian music will find a great difference in the music of the mountainous regions and that of the valley. The Norwegian folk tunes have

been less affected by outside conditions than have those of Sweden, and they are always distinguishable by a rhythmic and melodic irregularity, which is suggestive of the energetic step of the peasant in his rough dances. This folk dance is danced in groups of three, who represent two mountain climbers and their guide. [*Lesson XXIV, Part I.*]

87532 *Barcarolle* (*"Tales of Hoffman"*) *Offenbach*

Jacques Offenbach is often called "the father of modern Opera Buffa." Though of German birth, Offenbach, like Meyerbeer, is chiefly identified with the French School, for all his works were written for the Opéra Comique of Paris. His operas have met with great popularity all over the world, but of his one hundred works for the stage none is more beloved than "The Tales of Hoffman." The ever-popular Barcarolle occurs at the opening of the third act. The scene discloses a room in a Venetian palace and through the open windows can be seen the canals bathed in the silvery moonlight. The lovers sing to the rocking measure used by the Venetian gondoliers and known as the Barcarolle, this beautiful duet. [*Lesson XVI, Part IV.*]

35670 *Instruments of the Orchestra*

This record gives the voices of the strings and wood-wind sections of the orchestra.

Harp, Overture, Mignon (Thomas)—Violin, String Qt. in C. Minor, Op. 18, No. 4 (Beethoven)—Viola, Recitative, Act 3 Freischütz (Weber)—Violoncello, Overture, William Tell (Rossini)—Contra Bass, Faust Overture (Wagner)—String Ensemble, The Pizzicato, Sylvia Ballet (Delibes)—String Ensemble, Ballet Music from Orfeo (Gluck).

Piccolo, Will-o'-the-Wisp, Damnation of Faust (Berlioz)—Flute, Overture, Semiramide (Rossini)—Oboe, Aïda, Act 3 (Verdi)—English Horn, Largo, New World Symphony (Dvorák)—Clarinet, Overture, Orpheus (Offenbach)—Bassoon, Sherzo, 3d Symphony (Schumann)—Ensemble, Wedding March, Lohengrin (Wagner).

35671 *Instruments of the Orchestra*

This record gives the voices of the brass and percussion sections of the orchestra, also a short number for the entire orchestra.

French Horn, Overture, Mignon (Thomas)—Trumpet, Overture, Fra Diavolo (Auber)—Trombone, Pilgrims' Chorus, Tannhäuser (Wagner)—Tuba, Dragon Motive, Siegfried (Wagner)—Ensemble, Chorale (Bach).

Tympani (Kettledrums), Eroica Symphony (Beethoven)—Side Drum, Fra Diavolo (Auber)—Marimba, Habanera, Carmen (Bizet)—Castanets, Spanish Rhythm—Orchestra Bells, Sweet Love Gavotte (Resch)—Xylophone, Witch's Dance, Hansel and Gretel (Humperdinck)—Gong, Celesta, Dance of the "Sugar Plum Fairy," Nutcracker Suite (Tschaikowsky)—Entire Orchestra, Pique Dame Oveture (Suppé).

[*Lesson I, Part III.*]

74535 *Cracovienne Fantastique* *Paderewski*

The most popular dance of the Poles living in the district of Cracow, is called the Cracovienne. It is a boisterous, almost wild dance, of the common people, and is generally danced by a number of couples, who shout while dancing. If the occasion be a wedding, a betrothal, or a birthday, appropriate improvised verses are sung by the dancers. After the fashion of all Polish dances, the Cracovienne varies between brilliant, fiery rhythms, and the expression of more langourous melody.

Paderewski has written several Cracoviennes, as it has been his desire to have this form as well known as the Polonaise. This illustration, which is No. 6 of Opus 14, is the best composition by Paderewski in this form. [*Lesson XXIII, Part I.*]

16474 *Minuet* — *Paderewski*

No single composition of the past decade ever attained greater popularity than did the charming Minuet by the great Polish pianist, Paderewski. Written in the classic dance form, this Minuet breathes a spirit of past Court days. It is said that Paderewski and a friend were once discussing Mozart, and the friend remarked that no one of the present day could write in the quaint and dignified manner of the Court. Paderewski said: "Possibly you do not know this Minuet by Mozart," and played for his friend this little composition. After the friend had used the playing of this work as a point to prove his argument, Paderewski told him that he was himself the composer of the dainty little dance. [*Lesson XII, Part I.*]

74581 *Moto perpetuo* — *Paganini*

The most individual virtuoso on the violin was Niccolo Paganini (1784-1828) who amazed Europe by his dazzling playing on the violin and his unique personality. So odd and eccentric was the behavior of this genius that he attracted the curiosity of the entire world and this resulted in a general belief that the violinist was possessed of a superhuman power. Therefore none of the other artists of his day dared to attempt any of Paganini's compositions. While the technique of Paganini was in truth collossal, there are a number of violinists before the public to-day, who must be considered as his equal technically and his superiors musically. Paganini's "Moto perpetuo" is one of the most difficult compositions for bow-technic yet there are several violinists of to-day, who have made the work their own and are playing it quite as brilliantly as did its composer.

Leopold Auer, the great violinist and teacher says of Paganini: "In spite of the novelty of idea, the elegance and harmonic richness and variety of his compositions, Paganini conceived them almost purely from the point of view of violinistic effect. His music was skillfully devised to display to the greatest advantage his stupendous skill in playing harmonies, extended passages in double stops, his mastery of the G string, his intimate combination of bow sounds with left hand pizzicato, his well-nigh incredible violinistic *tours de force.*" All these effects are to be noticed in this composition. [*Lesson XX, Part III.*]

74118 *The Lark Now Leaves Its Wat'ry Nest* — *Parker*

Horatio Parker (1863-1920) was the most important of the modern American composers. His works were always scholarly and self-contained, but they were possessed of a rare loftiness of style and genuine contrapuntal strength. He wrote a number of beautiful songs, of which this is the best known and most popular. [*Lesson XXX, Part II.*]

88047 *Home, Sweet Home* — *Payne*

This song of home, which still lives in the hearts of all English speaking people, was written by John Howard Payne, who is known as "the homeless bard of home." He was born in New York City in 1792, and came from a prominent family of educators. He went on the stage early in life, and his success as an actor and writer of dramas took him to London when he was but twenty years of age. This song was given to the world in a short opera, which was entitled, "Clari, the Maid of Milan," which was produced in London in 1823. The music for the opera was arranged by Sir Henry Rowland Bishop for Payne's verses. The air to "Home, Sweet Home," was said by Bishop to be a "Sicilian air," but it has since been proved that Bishop wrote the melody himself in the style

of the Sicilian folk songs. "Home, Sweet Home" became very popular immediately all over the world; it was introduced into the lesson scene of the opera, "The Barber of Seville," and into Donizetti's opera of "Anna Bolena." It was a favorite with Jenny Lind, Christine Neilsson and Adelina Patti, just as it still is with all the great sopranos of to-day. Payne, who became a homeless wanderer, died in Tunis in 1852. His body was brought back to the United States in 1883, and was buried in Washington, D. C., with great honor. Just before his death, Payne wrote in his diary: "How often have I been in the heart of Paris, Berlin, London, or some other city, and have heard persons singing, or hand organs playing "Home, Sweet Home," without having a shilling to buy myself the next meal, or a place to lay my head. The world has literally sung my song until every heart is familiar with its melody, yet I have been a wanderer from my boyhood." [*Lesson XXIX, Part II.*]

17548 { *Gloria Patri* — *Palestrina*
{ *Populo Meus* — *Palestrina*

In the religious choruses of Palestrina there is noticeable, not only a marvelous skill in contrapuntal writing, but a truly religious feeling, which has never been excelled by any master of church music. The Gloria Patri should not be confused with the Gloria in Excelsis, which is a part of the Mass. The Gloria Patri is sung after the Psalms, and this custom is peculiar to the Western Church. This record is so analyzed that each chorus can be followed easily.

The Populo Meus belongs to the Improperia or form of service used on Good Friday. The text of the Improperia (Reproaches) depicts the remonstrance of Christ with His people, who have returned His benefits with ingratitude. Since the Pontificate of Pope Pius IV (1559-1565), these verses have always been chanted to the music of Palestrina. "In depth of feeling and perfect adaptation of the music to the sense of the words, these wonderful Improperia have never been exceeded even by Palestrina himself. We may well believe, indeed, that he alone could have succeeded in drawing from the few simple chords which enter into their construction, the profoundly impressive effect, they never fail to produce."

Populo Meus (Antiphonal)

Chorus I: Populo meus, quid feci tibi?
Chorus II: Aut in quo contristavi te?
Responde mihi!
Chorus I: Quia eduxi te de terra Ægypti;
Parasti crucem Salvatori tuo.

Chorus II: Agios O Theos.
Chorus I: Sanctus Deus.
Chorus II: Agios Ischyros.
Chorus I: Sanctus fortis.
* * * * * * * *

(Edited by Frank Damrosch)

Copy't 1899 by G. Schirmer.

[*Lesson V, Part II.*]

55051 *Stizzoso, mio stizzoso* (*Unruly Sir*) ("*La Serva Padrona*") — *Pergolesi*

It has been the custom for biographers of Pergolesi to speak of "La Serva Padrona" as "the first comic opera." This is not entirely true, for the comic element entered the music drama at the time of Cavalli (1600-1676), while Marc Antonio Cesti (1620-1669) was responsible for the division of the Opera Buffa from the Opera Seria. However, Pergolesi may be credited with the definite establishment of the form, for "La Serva Padrona" made the tour of all the capitals of Europe and did much to establish the popularity of this form. Pergolesi followed Logroscino (1700-1763) and Jomelli (1714-1774) in perfecting the form of the Opera Buffa. Originally these comic operas were termed *Intermezzi* and were played between the acts of the Opera Seria, in much the same way that

the French Ballet was employed. With "La Serva Padrona" the Neapolitan Intermezzo became a definite form, able to stand on its own merits in the popularity of the audience.

This little operetta tells of the schemes of a serving maid, Serpina, to win the hand of Pandolfo, her master. The valet, Scapin, aids her by disguising himself as a person of rank and by making such violent love, that the old master becomes piqued and proposes to her himself.

Pergolesi introduced the Rondo as a substitute for the Da Capo Aria, which had become so stereotyped that its set formality was hardly in keeping with gay situations. This aria is an example of the Rondo form and has retained its popularity for two centuries. [*Lesson IV, Part IV.*]

64932 *Nina* *Pergolesi*

Giovanni Battiste Pergolesi (1710-1736) was the greatest composer of the Neapolitan School in the early eighteenth century. He was the first real genius of the "Opera Buffa School," and with his "Serva Padrona" he laid the foundation of all future comic opera development. Although he wrote a number of operas, none was successful, and many of his works have become obsolete. This short air, "Nina," which is here played by the 'cello, is one of the lovely old melodies by Pergolesi which has lain forgotten for nearly two centuries. [*Lesson IV, Part IV.*]

55051 *Funeste piaggie ("Eurydice")* *Peri*

The opera "Eurydice" was the second attempt of the Florentine Camerata to prove that the Greek drama had been accompanied by music. This work, which was the joint effort of the poet Rinnuccini and the musicians Peri and Caccini, was produced at the Pitti Palace in Florence, October 6, 1600, for the marriage festivities of Maria de Medici and Henry IV of France. The orchestra consisted of a grave-cembalo, chitarone, lira grande, theorbo and three flutes. These latter instruments figure in the only purely instrumental passage in the work, which is termed "Symphonia for three flutes." This orchestra was placed in the back of the stage. It should be noted that the preponderance of instruments was of the harmony-producing type, and nothing but a basso continuo is found in the first editions of the work. This aria is a monologue by Orfeo to the inhabitants of the underworld. "Ye dismal hillsides, how sad ye are without Eurydice." [*Lesson VI, Part II; Lesson II, Part IV.*]

17216 *Spring Song* *Pinsuti*

Ciro Pinsuti (1829-1888) although an Italian by birth, spent many years in London, where he was long the teacher of singing in the Royal Academy. In this capacity he was the instructor of many of the greatest singers the world has ever known, among them being Bosio, Graziani, Grisi, Mario and Patti.

This selection is a simple song of spring, which is here played in an arrangement for brass quartet. It gives a splendid opportunity for hearing the staccato tone quality in the brasses. [*Lesson XIV, Part III.*]

18627 *Stars of the Summer Night* *Pease*

Arthur Pease (1838-1882), the composer of this and more than eighty other songs, was an American, who was popular as a composer and pianist during the early part of the nineteenth century. These words are from Longfellow's poem, "The Spanish Student."

Stars of the summer night,
Far in yon azure deep,
Hide, hide your golden light,

CHORUS
She sleeps, my lady sleeps,
She sleeps, she sleeps, my lady sleeps.

Moon of the summer night
Far down yon western steeps
Sink, sink in silver light,

She sleeps, my lady sleeps,
She sleeps, she sleeps, my lady sleeps.

Dreams of the summer night,
Tell her, her lover keeps
Watch, while, in slumber light,

She sleeps, my lady sleeps,
She sleeps, she sleeps, my lady sleeps.

[*Lesson XII, Part I.*]

17712 *March Sambre et Meuse* — *Planquette*

This stirring patriotic march is by Robert Planquette (1840-1903), the celebrated Parisian light opera composer. During the world war, words were set to the march by Paul Cezano, and the song became the favorite marching song of the French army. [*Lesson XIV, Part I.*]

45170 *Poupée Valsante* — *Poldini*

Although originally written for the piano, this charming little imitation of a dancing doll has been arranged as a violin solo, and also for orchestra. Its composer, Edward Poldini, was a Viennese pianist, who wrote a number of charming and popular compositions for his chosen instrument. [*Lesson IX, Part I.*]

18002 / 63460 *Cracoviac* — *Polish*

One of the oldest of the Polish dances is the Cracoviac, or Krakowiak, which comes from the district of Cracow. It is described in a book of poems by Miaskowski as early as 1632. It is a lively song-dance in duple time, which is thus described by an eye-witness: "There are usually a great many couples—as many as in an English country dance. They shout while dancing and occasionally the smart man of the party sings an impromptu couplet suited for the occasion—on weddings, birthdays and other festivals. The men also strike their heels together while dancing, which produces a metallic sound, as their heels are covered with iron." The name Cracoviak is also given to the songs which originally were sung by the dancers and which have to-day been separated from the dances. [*Lesson XXIII, Part I.*]

63460 *Na Wawel* — *Polish*

This dance song is an excellent example of the folk music of Poland. [*Lesson XXIII, Part I.*]

64876 *Voce di donna (Angelic Voice)* (*"La Gioconda"*) — *Ponchielli*

This scene occurs in the first act of "La Gioconda." The stage shows the courtyard of the Ducal Palace filled with a noisy crowd, who are celebrating the victory of the boat races. La Cieca, the aged blind mother of Gioconda, is accused by the loser of the race to have used witchcraft against him. The crowd turn on her and are about to take her life, when she is saved through the intervention of Laura, the wife of the noble Alvise. La Cieca speaks her gratitude in this great contralto aria. [*Lesson XIX, Part IV.*]

88246 *Cielo e mar (Heaven and Ocean)* (*"La Gioconda"*) — *Ponchielli*

This great tenor aria occurs in the second act. Enzo is waiting on the deck of his boat for the arrival of his beloved Laura, whom Barnaba has promised to bring to him in safety. [*Lesson XIX, Part IV.*]

55044 *Dance of the Hours* (*"La Gioconda"*) *Ponchielli*

In the third act of Ponchielli's opera, "La Gioconda," the scene shows the interior of the Duke's Palace during a masked ball. For the entertainment of the guests the dance is then given. Each group of dancers is dressed to represent darkness, dawn, light and twilight, and the action represents the struggle of light and darkness for supremacy. It is a charming example of ballet music, and the dance here given is one of the most popular from the series. [*Lesson XIX, Part IV.*]

17870 { *Lo, How a Rose E'er Blooming* *Praetorius*
{ *To Us Is Born Immanuel* *Praetorius*

Michael Praetorius (1571-1621) comes from one of the oldest musical families in Germany. In his fifty years Michael Praetorius was one of the most prolific composers who has ever lived. His works are important because they form the link between the old Polyphonic School and the Modern School, which begins with Bach and Händel.

Praetorius also left some very important treatises on musical composition: one work gives a most complete idea of the instruments of the seventeenth century and their possibilities, and fortunately is profusely illustrated with woodcuts, so that many of the obsolete instruments of that period are now understandable.

Lo, How a Rose E'er Blooming
(Written 1609)

Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
It came a flow'ret bright,
Amid the cold of winter,
When half-spent was the night.

* * * * * * *

English version by Dr. Th. Baker

To Us Is Born Immanuel
(Written 1609)

To us is born Immanuel,
Christ our Lord;
As foretold by Gabriel,
Christ our Lord:
He who is our Saviour and King ador'd.

Here in a manger lying low,
Christ our Lord;
Yet this Child is God, we know,
Christ our Lord:
He who is our Saviour and King ador'd.

* * * * * * *

Copy't 1894 by G. Schirmer.

[*Lesson V, Part II.*]

64802 *O, Mio Babbino Caro* (*Beloved Daddy*) (*"Gianni Schicci"*) *Puccini*

In 1919, Puccini presented the world with three one-act operas; "Il Tabarro," a tragedy; "Suor Angelica," a mystery play; and "Gianni Schicci," a comedy. "Suor Angelica" is an inferior copy of Massenet's "Jongleur de Notre Dame," and is far from convincing. "Il Tabarro" is a condensed melodrama of the old-school type; but "Gianni Schicci" is a gem; a true comic opera, with sparkling and charmingly appropriate music. The action takes place in Florence, during the sixteenth century. The scene is laid in the bed chamber of Donati, who has just departed this life. His relatives are searching madly for his will, and when it is found they discover that their wealthy relative has left all his possessions to the church. In great despair they call to their aid Gianni Schicci, a clever lawyer of Florence. The daughter of Schicci, Lauretta, is betrothed to Rinucchio, but his relatives all oppose the union. In order to avenge himself for this slight, Schicci tells the family that as no one knows Donati is dead, he will himself enact the role of the sick man and dictate a new will. He, thereupon, leaves all the wealth of Donati, to "my dear, good friend, Gianni Schicci," so that his daughter and her lover may inherit the fortune. This charming aria is sung by Lauretta when she pleads with her father to help out the relatives of her lover. [*Lesson XX, Part IV.*]

64886 *Aria "Ch' ella mi creda libero"* (*"Girl of the Golden West"*) *Puccini*

"The Girl of the Golden West" was presented for the first time on any stage in New York, December 10, 1911. This work by Puccini was based upon the popular drama by David Belasco, and although it has never attained the great popularity of Puccini's other operas, it is one of the most dramatic works which Puccini ever wrote, for in no other work has he made his music so much a part of the dramatic action of the stage. The most inspired number in the opera is the great aria sung by "Dick Johnson" in the last act. The men have determined to lynch Johnson, and are preparing the noose, when he makes his final appeal to them. In this aria, he begs them to let Minnie believe that he has gained his freedom, and has gone to live the better life she has taught him. All his love for "the girl" is shown forth in this remarkable aria. [*Lesson XX, Part IV.*]

88002 *Rudolph's Narrative* (*"La Bohême"*) *Puccini*

No aria from modern opera is more universally popular than the beautiful tenor solo from the first act of Puccini's setting of Murger's "La Vie Bohême." The scene shows the garret in the Latin Quarter that the four friends call their home. Rudolph, the poet, has begged his friends to leave him that he may finish a poem before joining them for supper. Mimi, the little flower maker, comes to ask for a light, and Rudolph at once falls a victim to her charms. When she asks him to tell her of his life, he replies that he is a poet. Although he lives in poverty, in soul, he is wealthy, for his mind and heart are filled with fair dreams and castles of fancy. These will all now disappear, for they have been crowded out by her sweet presence. [*Lesson XX, Part IV.*]

96002 *Quartet—Addio* (*Farewell, Sweet Love*) (*"La Bohême"*) *Puccini*

The charm and grace of Puccini's "La Bohême" is strikingly felt in this ever-popular Quartet, which holds an important position on the concert stage.

This number is the last scene of Act III, and tells of the farewell between Mimi and Rudolph. All the characters are here briefly sketched in tone by Puccini: the gentle Mimi, who has been saddened by the mistrust of Rudolph; the poet, whose love for Mimi is once more re-awakened; the fickle gaiety of Musetta, and the quarelsome bickerings of Marcel and Musetta. [*Lesson XX, Part IV.*]

64560 *Musetta Waltz* (*"La Bohême"*) *Puccini*

This tuneful waltz-song, which is one of the most popular of the single numbers from any of Puccini's operas, is sung by the little "grisette" Musetta. The scene is the Café Momus on Christmas Eve. Thither comes Musetta dressed with great elegance, on the arm of a wealthy banker. They seat themselves at the table next the Bohemians. To attract the attention of her lover, Marcel, Musetta sings this captivating waltz. She contrives to lose the aged banker and rushes off with Marcel. [*Lesson XX, Part IV.*]

88113 *Un bel di vedremo* (*Some Day*) (*"Madame Butterfly"*) *Puccini*

The story by John Luther Long, which was first dramatized by David Belasco, and later used by Puccini for his opera, "Madame Butterfly," is a simple tale of life in Japan.

In the first act we see the wedding celebration of Butterfly to the young American Lieutenant; in the second act is portrayed her hope of his ultimate return to her side, and in the Finale the tragic death of Butterfly.

This aria, which is one of the most popular numbers from the opera, occurs at the opening of the second act. Butterfly, who, in the three years since Pinkerton's departure has never given up hope that he shall return, is living with her little boy and her faithful maid in the little house where she had been so happy. Suzuki begins to doubt that the American husband will return; but Butterfly calms her fears, in this beautiful aria, in which she tells of the great ship which will surely come again and bring once more happiness to them all. [*Lesson XX, Part IV.*]

89131 *Duet of the Flowers (Madame Butterfly)* *Puccini*

This beautiful duet for soprano and alto occurs in the second act of Puccini's Japanese opera, "Madame Butterfly." Poor little Madame Butterfly at last sees the ship of Lieutenant Pinkerton come into the harbor, and, feeling certain that her husband will come to her, she calls to Suzuki, her faithful maid, to help her to decorate the room with flowers. So Suzuki brings in all the flowers from the garden, and as they decorate the room they sing this beautiful duet. [*Lesson IV, Part I; Lesson XXVII, Part II; Lesson XX, Part IV.*]

88122 *Cantabile Scarpia ("Tosca")* *Puccini*

Puccini's setting of Sardou's great drama "Tosca" gives us a wonderful musical delineation of character in the description of Scarpia, the Chief of Police of Rome, who is bent on Cavaradossi's destruction, that he may win Tosca for himself. [*Lesson XX, Part IV.*]

45092 *I Attempt from Love's Sickness to Fly* *Purcell*

Henry Purcell (1658-1695) was the greatest composer England can claim as her own. His principal characteristics were a preference for a more austere type of melody than his contemporaries, and an unusually strong rhythmic feeling. He wrote much incidental music for the dramatic works of his day, but only one work which is classed as an opera. Purcell in the preface to "The Prophetess" (1690) of Beaumont and Fletcher, states the situation of opera at his day quite clearly: "Musick and poetry have ever been acknowledged sisters, which, walking hand in hand support each other. As poetry is the harmony of words so musick is that of notes; as poetry is a rise above prose and oratory, so is musick the exaltation of poetry. Both of them may excel apart, but surely they are most excellent when they are joined, because nothing is then wanting to either of their proportions for they appear like wit and beauty in the same person. Poetry and painting have arrived at perfection in our own country. Musick is yet but a forward child, which gives hope of what it may be hereafter in England, when the masters of it shall have found more encouragement. 'Tis now learning Italian, which is its best master, and studying a little of French art to give it somewhat more of gaiety and freedom. Thus being farther from the sun, we are of later growth than our neighbor countries and must be content to shake off our barbarity by degrees. The present age seems already disposed to be refined and to distinguish between a wild fancy and a just numerous manner of composition."

This aria, which is one of the most pleasing of Purcell's vocal numbers, occurs in the incidental music written in 1693 for Howard and Dryden's "Indian Queen." It is an excellent example of both the ternary and rondo forms, its pattern being A-B-A-C-A.

I attempt from love's sickness to fly in vain,
Since I am myself my own fever and pain.
No more now, fond heart, with pride no more swell,

Thou can'st not raise forces enough to rebel.
I attempt from love's sickness to fly in vain,
Since I am myself my own fever and pain.

For love has more pow'r and less mercy than fate,
To make us seek ruin, and love those that hate.
I attempt from love's sickness to fly in vain,
Since I am myself my own fever and pain.

[*Lesson VI, Part II; Lesson II, Part IV.*]

64550 *Passing By* — *Purcell*

Edward Purcell (1689-1740) was the youngest son of Henry Purcell, the greatest English composer. This charming song reflects the type of music in popular use during the early days of the eighteenth century.

There is a lady sweet and kind,
Was never face so pleased my mind;
I did but see her passing by,
And yet I love her till I die!

Her gestures, motions, and her smile,
Her wit, her voice, my heart beguile,
Beguile my heart, I know not why;
And yet I love her till I die!

Cupid is winged and doth range
Her country; so my love doth change.
But change the earth or change the sky,
Yet will I love her till I die!

[*Lesson VI, Part II.*]

87574 *Oh, Cease Thy Singing, Maiden Fair* — *Rachmaninoff*

This beautiful art song by the famous Russian composer is further enhanced by the exquisite violin obbligato. The song is a typical Russian musical expression and is filled with a mournful, almost supernatural beauty.

35625 *Prelude C Sharp Minor* — *Rachmaninoff*

This composition is one of the most popular piano works of the modern school. It was inspired by the hearing of the bells of the Kremlin at Moscow, on a festival day. As the Kremlin bells ring out, all the bells of the city answer, until the air is filled with the clanging sound of bells. This work was written by Rachmaninoff when he was but twenty years old. He sold it to a publisher for a trifling sum, and although he never reaped any financial benefit, the great popularity of this short piece has done more to spread his fame than all his other great compositions. Originally written for piano, it has been arranged for practically every combination of instruments. [*Lesson XXII, Part II.*]

67201 *Rigodon de Dardanus* — *Rameau*

Jean Philippe Rameau (1683-1764), who is known as "the father of harmony," was the first great master to recognize the law of the inversion of chords. It is interesting to-day to read of the criticisms of the contemporaries who accused him of having abandoned the tonal successions and resolutions prescribed in the old treatises on harmony and composition. Having completed his first books, in which he proves his scientific theories regarding tonal relationship, he turned his attention to composition. Unfortunately, he had not had the opportunities of study in Italy, which most of his contemporaries possessed, so that he never attained great freedom in writing for the voice. In his orchestral scores he more than makes up for the lack, however, as he realized the importance of the individual voices in the orchestra and was the first to introduce unexpected and beautiful passages for the wood-winds. He also introduced the clarinet into the opera orchestra. He regulated the instrumental passages in his operas, always beginning with a well-constructed overture, after Lully's pattern, yet with a broader underlying harmonic foundation. Rameau gave to dramatic music a powerful

impetus. He developed the chorus and the ensemble numbers. His ballet music was so fresh and pleasing in melody and rhythm that it remained the pattern for this form for many years in Italy and Germany as well as France.

The Rigodon, or Rigaudon, is a lively dance of Provence which became popular at the court of Louis XIII.

Rousseau says its name was derived from its inventor, Rigaud, but other authorites say its name is derived from the English "rig," meaning wanton or lively. The music is in 2-4 or 4-4 time and consists of three or four parts. The step is a peculiar jump, which made the dance very animated. This Rigadon is from the opera of "Dardanus," which, in five acts and a prologue, was produced in 1739. [*Lesson XXII, Part III.*]

74659 *The Fountain* *Ravel*

Maurice Ravel is one of the most interesting of modern French composers. He uses almost exclusively the idiom of Claude Debussy. This musical idiom is especially happy when employed in short tone-pictures like this charming description of the fountain. While listening to this beautiful piano number, it is easy to see before one, the picture of a fountain rising from a rippled pool, and splashing back into the peaceful waters the glittering drops which have been touched by the rainbow of the sunshine. [*Lesson IX, Part I; Lesson XI, Part I; Lesson XXVI, Part II; Lesson XXI, Part III.*]

64790 *Hymn to the Sun ("Le Coq d'Or")* *Rimsky-Korsakow*

"Le Coq d'Or" (The Golden Cockerel) was the last work of Rimsky-Korsakow, and was written in 1907. The libretto of the work is based on Poushkin's well-known poem, and the opera is in reality a satire, as its prologue tells us

"A fairy-tale, not solid truth.
It holds a moral good for youth."

The beautiful soprano aria is taken from the second act of the opera. The aged King Dodon comes into a narrow pass, and sees the wreck of his great army and the corpses of his two sons. As day dawns, he notices a large tent which he supposes to be the tent of the leader of the hostile band, but greatly to his surprise Dodon hears a charming voice, and a most beautiful Princess comes from the tent, followed by her slaves who bear musical instruments. She sings this song of greeting to the sun, as Dodon bows before her. [*Lesson XII, Part III; Lesson XV, Part IV.*]

64209 *Song of the Shepherd Lehl ("Snow Maiden")* *Rimsky-Korsakow*

Rimsky-Korsakow has written his best works for orchestra and the concert room, but he also wrote several operas on Russian stories, which have been popular in his native land. His ballet opera of "The Snow Maiden" is based on the fairy play of Ostrovsky and was produced in 1882.

Snégourchka, or Snow Maiden, is the daughter of the King Frost and the Fairy Spring. Her father's old enemy, the Sun God, has declared that the beautiful maiden will die if his rays of sunlight shall ever touch her. So the maiden is brought up in the wintry woods. She has heard from afar the songs of the Shepherd Lehl and longs to be a mortal, that she may win the love of the shepherd. Her mother persuades the old king that Snégourchka is old enough to go out into the world, and she is therefore given into the keeping of a peasant couple, who rear her as their own daughter. Lehl remains indifferent to her charms, but the Tartar merchant, Mizgyr, becomes infatuated with Snégourchka and deserts

his own sweetheart, Kupara. But the Snow Maiden discovers that Lehl loves the deserted Kupara. In despair she calls on her mother for aid, but the sun comes through the clouds, and as though in answer to her cry, the shining rays melt her lovely form and she disappears. The symbolism of this quaint folk-tale is easily apparent, the Shepherd Lehl representing the spirit of Russian folk-lore.

The flying cloud called to the thunder
You rumble, I'll scatter the rain,
Then the plains will be green with springtime
And the smiling flowers shall spring.

Now the girls through woods appear,
Their strawberries they gather far and near
We hear their song and laughter,
Then a sudden cry of torture.
"One maiden she has gone,
Alas! she'll meet the wolf alone,"
Oh! My Lehl! My Lehl! My Lehl!

While the maidens sigh and cry—
A wild-eyed stranger they spy—
"You silly girls, have you lost your wits?
Why do you weep and cry?
Your silly tears will do no good,
Why don't you look about the wood?"
Oh! My Lehl! My Lehl! My Lehl!

Copy't Oliver Ditson Co.

[*Lesson XXII, Part II; Lesson XV, Part IV.*]

74593 *Festival at Bagdad* (*"Scheherazade"*) *Rimsky-Korsakow*

This is the first part of the final movement of the Suite "Scheherazade" by Rimsky-Korsakow. In this movement the composer brings together all the themes that he uses in the entire work. Beginning at Bagdad, the festivities are carried on board the ship, which is sunk during the raging storm by contact with the magnetic rocks. The theme of the sea is heard at the opening of this movement. It is followed by the Scheherazade theme in the solo violin. This leads into the fête at Bagdad, which is a truly marvelous tone-picture of an Oriental festival. All the themes which have been heard in the entire work are here woven into a wild fantastic Oriental dance which grows in intensity until the final outburst from the trombones and drums which so well depicts the furious storm and the shipwreck upon the rocks. The Scheherazade motive in the violin brings the movement to an end. [*Lesson XXX, Part III.*]

74691 *The Young Prince and the Young Princess* (*"Scheherazade"*) *Rimsky-Korsakow*

Rimsky-Korsakow's greatest orchestral work is the Scheherazade Suite, the story of which is based on "The Arabian Nights." The score bears the following inscription: "The Sultan Schahriah, persuaded of the falseness and faithlessness of women had sworn to have each one of his wives put to death after the first night. But the Sultana Scheherazade saved her life by interesting him in the stories which she narrated for a thousand and one nights. Impelled by curiosity, the Sultan remitted the punishment of his wife day after day and finally renounced his blood-thirsty resolution. Many wonderful things were told Schahriah by the Sultana Scheherazade. In her narratives the Sultana drew on the poets for her verses, on folk songs for her songs, and intermingled tales and adventure with one another."

In the opening movement Scheherazade tells of "The Sea and Sinbad's

Ship;'' in the second, ''The Narrative of the Calendar Prince'' is presented. The third movement tells of ''The Young Prince and the Young Princess.'' Their themes are very much alike melodically but the second theme is greatly enhanced by the use of the tambourine, triangle, cymbals and snare drum which accompany the plaintive Oriental melody given by the clarinet. Throughout the movement the Scheherazade theme is heard played by the solo violin. [*Lesson XXX, Part III.*]

88097 *Una Voce Poco Fa* (*''The Barber of Seville''*) *Rossini*

In the ''Barber of Seville'' Rossini has given us his best work, for although in the form of Opera Buffa, this opera has been ever considered his greatest and most popular composition. This story is from the Beaumarchias comedy, and is the same which Mozart immortalized in ''The Marriage of Figaro.''

The cavatina ''Una Voce Poco Fa'' is sung by Rosina in the first act. [*Lesson VII, Part IV.*]

88391 *Largo al Factotum* (*''The Barber of Seville''*) *Rossini*

No single number from Rossini's ever-popular ''Barber of Seville'' has been more universally acclaimed than Figaro's aria from the first act. This is one of the old style songs of Opera Buffa known as the ''Patter Song,'' in which the character tells of his work and personal habits. Figaro enters with a guitar hung about his neck.

FIGARO:
Room for the city's factotum here,
La, la, la, la, la, la.
I must be off to my shop, for the dawn is near,
La, la, la, la, la, la.
What a merry life, what pleasure gay,
Awaits a barber of quality.
Ah, brave Figaro; bravo, bravissimo, brave.
La, la, la, la, la, la.
Of men, the happiest, sure, art thou, bravo.
La, la, la, la, la, la.

''Oh! what a happy life,'' soliloquizes the gay barber of quality. ''Oh, brave Figaro, bravo, bravissimo; thou art sure the happiest of men, ready at all hours of the night, and, by day, perpetually in bustle and motion. What happier region of delight; what nobler life for a barber than mine! Razors, combs, lancets, scissors—behold them all at my command! Besides the snug perquisites of the business, with gay damsels and cavaliers. All call me! all want me!—dames and maidens—old and young. My peruke! cries one—my beard! shouts another—bleed me! cries this—this billetdoux! whispers that. Figaro, Figaro, heavens, what a crowd. Figaro, Figaro! heavens what a tumult! One at a time, for mercy sake! Figaro here: Figaro there: Figaro above: Figaro below: I am all activity: I am quick as lightning; in a word—I am the factotum of the town. Oh, what a happy life! but little fatigue—abundant amusement—with a pocket that can always boast a doubloon, the noble fruit of my reputation. But I must hasten to the shop.''

[*Lesson XVIII, Part II; Lesson VII, Part IV.*]

88460 *Cujus Animam* (*''Stabat Mater''*) *Rossini*

The ''Stabat Mater'' of Rossini belongs distinctly to the French Grand Opera School of his day. Although a musical setting of the most sacred words in the Roman Catholic Church service, Rossini has here used the same musical expression he would have employed for any trivial operatic libretto. The superficial tendency of Rossini's age has been remarked, and as he favored the singers

with florid and highly embellished arias in his operas, we find that the selections chosen from the "Stabat Mater" answer the same dramatic deficiencies. The "Cujus Animam" is sung by the tenor, and follows the opening chorus "Stabat Mater Dolorosa."

Savior breathe forgiveness o'er me,
In my need guide me, keep me,
God of Mercy—God of love.

Heavenly Father, help I pray Thee,
While I humbly bend before Thee,
Save and help me, blessed Lord.

[*Lesson IX, Part IV.*]

35157 *Cujus Animam (For Trombone)* — ***Rossini***

The trombone here plays the famous tenor aria. It is an excellent example of the range and power of the tone of the trombone. [*Lesson XVII, Part III.*]

89098 / 89158 *Quis est Homo ("Stabat Mater")* — ***Rossini***

This familiar and beautiful duet for two sopranos follows the tenor Aria "Cujus Animam" in Rossini's "Stabat Mater." The first soprano gives the lovely melodic theme, which is answered by the mezzo-soprano. The melody is elaborated with all the well-known Rossini skill for superficial vocal display. [*Lesson IX, Part IV.*]

17815 / 18012 *Overture ("William Tell")* — ***Rossini***

This familiar and ever-popular overture is the only one of Rossini's showy opera overtures which still retains a prominent place on concert programs. "William Tell" was Rossini's last dramatic work, and was presented in Paris in 1829. The story is a wretched adaptation of Schiller's famous play, based on the story of the Swiss patriot of 1207. In the overture, Rossini has attempted to give a description of Alpine life. Berlioz described it as "a symphony in four parts." The introduction gives a picture of sunrise in the mountains and is entitled "Dawn." The second part, "The Storm," is a wonderful musical delineation of an Alpine storm, which, as it gradually dies away, prepares for the third part. This andante, entitled "The Calm," typifies the shepherd's thanksgiving after the storm, and the "Ranz des vaches" is heard in the English horn and flute. A brilliant coda "Finale" depicting the march of the Swiss troops, brings the work to a spirited close. [*Lesson I, Part III; Lesson XV, Part III; Lesson XVIII, Part II.*]

45052 / 45096 *Melody in F* — ***Rubinstein***

This delightful composition was originally a short piano selection. It clearly shows the influence of Mendelssohn and the German Romantic School, for it must be remembered that Rubinstein, although a Russian, was educated in Germany. The composer once said of himself, "The Germans call me a Russian; the Russians a German; the Jews a Christian, and the Christians a Jew. What then am I?" In this famous Melody in F, we can clearly note the influence of Mendelssohn's "Songs Without Words," for although this beautiful number does not bear a title, it is an excellent example of music illustrating a poetic thought. [*Lesson I, Part I; Lesson V, Part III.*]

35506 *Molto Lento* (*Op. 17, No. 2*) *Rubinstein*

No composer has ever possessed a more beautiful gift for melody than did Anton Rubinstein, who has been called "the legitimate successor to Mendelssohn in melody." Rubinstein wrote in every department of music, yet his operas and symphonies are almost forgotten to-day, and in the larger forms, his concertos and chamber-music compositions are the most popular. They rank with the songs and shorter pianoforte compositions. Rubinstein termed this quartet "The Music of the Spheres." The beautiful part played by the 'cello should be especially noticed. [*Lesson II, Part III.*]

55044 *Kamennoi-Ostrow* *Rubinstein*

This collection of twenty-four piano pieces is Op. 10 in the Rubinstein Catalogue. The general title, "Kamennoi-Ostrow," takes its name from a popular fashionable resort on the Kamennoi Island in the river Neva, where Rubinstein spent many vacation days. Each one of these short pieces is a tonal portrait of one of the friends or acquaintances made by Rubinstein while there. No. 22, "Rêve Angelique," is dedicated to Mlle. Anna de Friedbourg, and is said to be her idealized portrait painted in tone.

Rubinstein wrote these short compositions while a guest at Kamenoi-Ostrow during the years 1852-54, which period he served as Court pianist to the Grand Duchess. He tells that the series is "An Album of Twenty-four Portraits," each piece being dedicated to one of the ladies of the Court, and it was his intention to convey some characteristic of each person or some incident connected with her friendship for himself. As we do not know the twenty-four personalities, Rubinstein's work can to-day hardly be called program music in its truest sense, but the collection will always remain a popular one because there is so much that is truly beautiful in many of these compositions.

No. 22 in F-sharp Minor is the best known piece in the collection and is regarded as one of the most beautiful melodies which Rubinstein ever wrote After a few measures of accompaniment which serve as Introduction, the first subject is announced. This is a broad, dignified melody which is in beautiful contrast to the more animated second subject. This dreamy and pensive melody is sung by the 'cellos, with an accompaniment in the treble by flutes and violins, which suggests the ripples of the water. A third subject based on an old Russian Church Chorale follows, and a short development leads to the return of the first subject, now brought back with an arpeggio accompaniment. A short reminiscence of the second subject and the Chorale brings the composition to a close.

It is said that this piece carries with it a definite program. The first subject in its broad serenity suggests a moon-lit garden on a summer evening, the second subject depicting the conversation of two lovers, whose tender words are interrupted by the tolling of a bell in the chapel nearby and the chanting of the monks at even-song. [*Lesson XXII, Part II.*]

17001 *Kamarinskaia* *Russian Dance*

The Kamarinskaia is the national dance of Russia. It is in 4/4 time and is almost barbaric in its vigorous strength. It was originally danced only by men, and an unlimited number of steps were taken. Many of the Russian composers have incorporated this air into their orchestral compositions. [*Lesson XXII, Part I.*]

63153 *Two Folk Songs* (*1*) *Vanka* (*2*) *Kolebalnia* *Russian*

These two folk songs are excellent examples of Russian folk music. Vanka is

in the gay mood which distinguishes the dance song. It is a descriptive song telling of the custom still practiced by the peasant youth of proposing to his sweetheart on the street. Kolebalnia is a Cossack's lullaby arranged by Bachmetieff. It is a charming example of the song form, full of the tender sadness of the Russian people. The mother, whose husband is a Cossack soldier, sings as she rocks her baby and dreams of that day when he too will go into the army to fight for Czar and country. [*Lesson XXII, Part I.*]

65147 *Two Folk Songs (1) Mother Moscow, (2) Song of Volga Boatmen Russian*

"Perhaps the most perfectly descriptive of all the peasant songs of Russia is Ei Ukhnam, the cry of the Volga bargees as they haul their heavy craft against the tide of the muddy river. They approach. The melody abruptly changes to a melodious chant of hope for the early termination of their labor. But the work must be done and they resign themselves to the inevitable. They journey on into the distance." [*Lesson XIV, Part I; Lesson XXII, Part I.*]

70034 *Russian Folk Songs—Molodka (2) Sun in the Sky, Stop Shining Russian*

These two folk songs are excellent examples of the dance songs of "Little Russia." It will be noted that the melody is here repeated ever and ever with increasing tempo. As these dances are played here by the Balalaika Orchestra, we have a perfect example of this style of dance tune, so popular among the Russian folk. "Molodka" is the name given to a young married woman. In this folk song her rejected lover begs her never to let him see her again, as the sight of her causes him pain and jealousy.

"Sun in the Sky, Stop Shining" describes the lover who calls upon the sun to be blotted out if he shall prove false. [*Lesson XV, Part I; Lesson XXII, Part I; Lesson XIX, Part III.*]

45096 *Le Cygne* *Saint-Saëns*

No work of the famous French composer, Camille Saint-Saëns, has been more universally popular than this charming short tone picture, which the composer has inscribed "The Swan." That the piece must be as popular with its composer as with the public is attested to by the fact that Saint-Saëns has made transcriptions of this composition for all the instruments. This work belongs to that class of program music in which the title merely suggests to the auditor the mood or poetic thought of the composer. [*Lesson V, Part III.*]

35381 *Danse Macabre* *Saint-Saëns*

The Danse Macabre is the third symphonic poem which Saint-Saëns wrote for orchestra. The French composer was inspired by the following verses by Henri Cazalis (1840-1909), a poet with a penchant for gloomy and grotesque subjects. In this poem Cazalis tells of the dance of the skeletons, at midnight:

Zig, ziz, zig, death in grim cadence
Strikes with bony heel upon the tomb.
Death at midnight hour plays a dance.
Zig, ziz, zig upon his violin.
The winter winds blow, the night is dark,
Moans are heard through the linden trees.
Through the gloom the white skeletons run,
Leaping and dancing in their shrouds.
Zig, ziz, zig, each one is gay.
Their bones are cracking in rhythmic time,
Then suddenly they cease the dance.
The cock has crowed! The dawn has come.

The clanging bell of midnight precedes the strange tones of Death tuning

his fiddle. Then the queer dance begins, the rattling of the bones of the skeletons (xylophone) providing the accompaniment. The dance becomes more animated (a waltz caricature of the Dies Irae theme) until the crow of the cock announces the day, and the ghostly revelers hurry back to their tombs. This record is played by band, yet many of the interesting and unique instrumental combinations of the original score have been retained. [*Lesson I, Part I; Lesson XII, Part I.*]

* —— *Rouet d'Omphale* *Saint-Saëns*

Camille Saint-Saëns wrote four Symphonic Poems for orchestra, of which this work, the first of the series, and "Danse Macabre," are the most celebrated. This composition was originally written as a piano solo and was played in that form by the composer at many public concerts during the year 1871. It was then re-written for the orchestra and first given at a Concert Populaire in Paris, on April 14, 1872.

The symphonic poem tells the story of Hercules at the court of Queen Omphale. The hero, Hercules, in punishment for having killed his friend, Iphitus, is sent by the oracle as a slave to the court of Queen Omphale, there to serve her for three years. Omphale, Queen of Lydia, forced the warrior to assume feminine attire, and to spend his time spinning among her maidens, while she brandished his club and paraded in his lion's skin.

The music begins with the busy whirring spinning wheel theme, and the voices of the maidens as they chide Hercules for his careless and awkward use of the wheel. Next a theme is heard which depicts Hercules groaning as he realizes that he cannot break the bonds which hold him in slavery. Then Omphale's mocking laughter is heard as she derides the hero, and the whirring of the wheels as the spinning is resumed brings the composition to an end. [*Lesson XXIX, Part III.*]

35668 *Rêverie du Soir—Marche Militaire ("Suite Algérienne")* *Saint-Saëns*

The Algérienne Suite bears on its title page this inscription: "Picturesque Impressions of a voyage to Algeria." Its four movements are short tone-pictures, attempting to portray the composer's personal experiences and feeling. The first movement is called "View of Algiers"; the second, "Moorish Rhapsody": the third, "An Evening Dream at Blidah"; the finale, "Military March."

The "Rêverie du Soir" (An Evening Dream) is of a quiet, romantic character. Blidah is a fortress outside of Algiers. In a note on the score, the composer says that this march not only emphasized his joy, but also his security on gazing on the French garrison of Algeriers. As Upton cleverly remarks: "Judged by the pomposity of the march rhythms, the composer's joy and sense of security knew no bounds in expression." [*Lesson XV, Part III.*]

74671 *Bacchanale ("Samson et Dalila")* *Saint-Saëns*

This remarkable dance occurs in the last act of Saint Saëns' Biblical opera, "Samson et Dalila." The scene is the interior of the Temple of Dagon. Thither the blind Samson is led to be taunted and mocked by the High Priest and the followers of Dagon. This "Bacchanale" accompanies the dance of Dalila and her maidens, which ends in a frenzy of Oriental passion, during which Samson, crashing down the Temple pillars, destroying himself and all his enemies. The score of this "Bacchanale" calls for a very large orchestra. There are excellent effects

* In preparation.

of the oboe, English horn, clarinet, violincello, and castanets, which should be noted when listening to this record. [*Lesson XII, Part III.*]

17624 *Chorus* (*"Samson et Dalila"*) *Saint-Saëns*

This charming chorus for women's voices occurs in the second scene of the first act of Saint-Saëns' "Biblical opera," "Samson et Dalila." The fair temptress of Sorek follows in the train of her maidens, who dance as they weave the garlands of spring, singing these beautiful verses. [*Lesson IV, Part I; Lesson XXVII, Part IV.*]

88627 *Dalila's Song of Spring* (*"Samson et Dalila"*) *Saint-Saëns*

After the Philistine maidens finish their dancing and singing, Dalila steps forward and gazes earnestly at Samson. He tries to avoid her, but is fascinated by her beauty as she sings:

Spring voices are singing,
Bright hope they are bringing,
All hearts making glad.
And gone sorrow's traces,
The soft air effaces
All days that are sad.
Our hearts warm are glowing,
When sweet winds are blowing
They dry out ev'ry tear.
The earth glad and beaming,
With freshness is teeming,
While fruits and flowers are here.
In vain all my beauty:
I weep my poor fate.
My heart filled with love,
The faithless doth wait.
In vain am I striving?
Can hope never last?
I must then remember
Only joys now past.
When night is descending,
With love all unending,
Bewailing my fate,
For him will I wait.
I'll banish all sadness,
Though deep I may yearn,
When fond love returning,
In his bosom burning
May enforce his return!

[*Lesson XXVII, Part IV.*]

88199 *My Heart at Thy Sweet Voice* (*"Samson et Dalila"*) *Saint-Saëns*

This great aria occurs in the second act of "Samson et Dalila." The scene shows the valley of Sorek and Dalila's dwelling. It is a dark, stormy night and distant flashes of lightning are seen. Thither comes Samson beguiled by the charms of the beautiful Dalila. [*Lesson XXVII, Part IV.*]

17174 *Tarantella* (*For Flute and Clarinet*) *Saint-Saëns*

The old Italian dance song, the Tarantella, has been very popular as a form for brilliant solo compositions. This duet for flute and clarinet, by Camille Saint-Saëns, gives an excellent idea of the form as so employed. It will be remembered that as a dance, the Tarantella is participated in by two dancers. In this illustration the dancers are the clarinet and flute, so one has not only an excellent opportunity of studying the form, but also the tone quality of these wood-wind instruments. [*Lesson IX, Part III.*]

74588 *Waltz Etude* *Saint-Saëns*

As a composer of piano music, Saint-Saëns occupies a most enviable position. As one writer has said: "Saint-Saëns is a great master of the pianoforte style, endowed moreover with a fine sense of form and a fine imagination. Everything he has written is finished with care, clear-cut and effective." This Etude in the form of the Waltz is a pleasing number, which is an excellent illustration of Saint-Saëns' type of piano composition. [*Lesson XXI, Part III.*]

74392 *Canto Amoroso* *Sammartini*

Giovanni Sammartini (1705-1775) was the immediate predecessor of Haydn in

the field of symphonic composition. It was from the form of the sonata as it had been developed by C. P. E. Bach and Sammartini that Haydn evolved his pattern of "Sonata form." This charming love song shows the influence of the Italian *bel canto* on even the formal composers of the eighteenth century. [*Lesson XXIII, Part III.*]

74367 *Romanza Andaluza* — *Sarasate*

As its name implies, the "Romanza Andaluza" reflects the music of Sarasate's native land. Two old Spanish themes are here used, and a series of brilliant variations on these airs give the violin virtuoso an opportunity to display his skill in all varieties of technique. [*Lesson XX, Part III.*]

74183 *Will-o'-the-Wisp* — *Sauret*

In its original version this short composition for violin was called "Farfalla," or "Butterflies." It is a splendid example not only of imitative music, but of the special effects possible on the violin, which the great violin virtuoso, Emile Sauret, so well understood. Notice the tremolo of the first subject; the broad legato of the more tender second theme, and the pizzicati which are employed in the coda ending. [*Lesson IX, Part I; Lesson III, Part III.*]

17718 *O cessate di piagarmi* (*Oh, No Longer Seek to Pain Me*) — *Scarlatti*

The most important composer of the Neapolitan School was Alessandro Scarlatti, to whom was due the establishment of the school of *bel canto*. In truth, Scarlatti laid the foundations for the Modern Italian Opera. His music well reflects the joyous *naiveté* of the Neapolitan, and although Scarlatti was a master of counterpoint, his melody was ever of greater importance to him. His opera orchestra included violins, violas, 'cellos, double basses, two flutes, two oboes, two bassoons and two horns. It was but natural, then, that there is found a greater melodic freedom in Scarlatti's arias than in those of his predecessors. This aria is an excellent example of Scarlatti's power of appealing to the feelings.

Wilt thou no longer seek to pain me,
Or with fond memories a further poison to present me?

[*Lesson II, Part IV.*]

64670 *Ballet Music* ("*Rosamunde*") — *Schubert*

This beautiful ballet music is taken from the incidental music which Schubert wrote for the romantic play, "Rosamunde, the Princess of Cyprus." This play was the work of the eccentric genius, Wilhelmina von Chezy, who also provided the libretto for von Weber's ill fated "Euryanthe." Not even Schubert's immortal music could save this wierd drama from the oblivion which it so righly deserved. The work was given two performances in Vienna in 1823, then Schubert placed his manuscript in his famous cupboard, where it remained unknown until found by Sir George Grove and Robert Schumann, many years after its composer's death. The Ballet music is a charming dance movement with a contrasting trio. The present arrangement for violin solo was made by Fritz Kreisler. [*Lesson XIV, Part II.*]

88342 *Erl King* — *Schubert*

Schubert's famous setting of Goethe's poem was the composer's first published work, and belongs to the year 1815. Yet this wonderful song is to-day still considered the most remarkable art-song in all song literature. Not only is it a

perfect example of the song form, but it also dramatically relates the story by the use of the three voices and the marvelous descriptive character of the accompaniment.

Who rideth so late through windy night wild?
It is the father, he holds his child,
And close the boy nestles within his arm,
He holds him tightly, he holds him warm.

"My son, why in terror do you shrink, and hide?"
"O father, see next us the Erl King doth ride,
The Erl King dreaded with crown and robe."
"My son, 'tis but the mist of a cloud."

"Thou lovely child, come go with me,
Such merry plays I'll play with thee,
Many gay blossoms are blooming there,
My mother hath many gold robes to wear."

"My father, my father, did'st you not hear
What the Erl King whispers so soft in my ear?"
"Be quiet, my child, do not mind,
'Tis but the dead leaves stirred by the wind."

"Come lovely boy, wilt go with me?
My daughters fair shall wait on thee,
My daughters lead in the revels each night,
There is dancing and singing and laughter bright."

"My father, my father, oh, see'st thou not,
The Erl King's daughter in yonder dim spot?"
"My son, my son, I know and I say,
'Tis only the olden willows so grey."

"I love thee so, thou must come with me now,
Thou must know to my will thou shalt bow."
"My father, my father, oh, fast hold me, do,
The Erl King will drag me away from you."

The father is troubled, he rides now wild,
And holds close in his arms his shuddering child.
He reaches the house with doubt and dread,
But in his arms his child is dead.

Johann Wolfgang von Goethe (1749-1832).

[*Lesson XIV, Part II.*]

64093 *Serenade* *Schubert*

No work of Schubert's is more deservedly popular than the ever-beautiful song, the "Serenade." This song is supposed to be sung by a lover beneath his lady's window.

Thro' the leaves the night-winds moving, murmur low and sweet;
To thy chamber window roving, love hath led my feet.
Silent pray'rs of blissful feeling link us though apart,
Link us though apart, on the breath of music stealing,
To my dreaming heart, to thy dreaming heart.

Sadly in the forest mourning wails the whip-poor-will
And the heart for thee is yearning.
O bid it love, be still.
Moonlight on the earth is sleeping, winds are rustling low,
Where the darkling streams are creeping, dearest, let us go!
All the stars keep watch in heaven, while I sing to thee,
While I sing to thee: and the night for love was given,
Dearest, come to me, dearest, come to me.

Words by Frank Manley from Laurel Music reader
Courtesy of C. C. Birchard & Co.

[*Lesson XIV, Part II.*]

17634 *Who Is Sylvia?* *Schubert*

This charming setting of the love song from Shakespeare's "Two Gentlemen of Verona" has an interesting history. It is said that Schubert was one afternoon with friends in a restaurant of Vienna when he noticed a volume of Shakespeare on the table. Opening it, he noted the verses of "Cymbeline" and remarked: "These would make a pretty song." Taking the back of the menu card he wrote the music of "Hark, Hark the Lark." Then turning the card over, he wrote the music for these verses. [*Lesson XIV, Part II.*]

68339 *The Wanderer* *Schubert*

One of the most beautiful of the early songs of Schubert is "The Wanderer,"

which was written to words of George Schmidt, in 1816. It is said that Schubert wrote this song when but nineteen, and that it was composed in one evening. Were it not for the fact that "Erl King" was written the year previous, it would seem impossible to believe that such a mature work could have been conceived by such a young man. This is a wonderful example of the art song. The words are:

From the lonely mountains I come
From the dim vale, and ever moans the sea.
Yet I wander joyously on
And ever ask the question, "Where?"

The sun seems to me pale and cold,
The flowers are faded, life is old;
And even speech has built a hollow sound.
I am a friendless stranger everywhere.

Where art thou, where art thou, my beloved land?
I seek for you but never know
That land where hope is green,
That land where blooms the rose,
Where friends so dear do wander,
Where all the dead do live again—
That land where all my tongue do speak.
O Land, where art thou?

Yet I wonder joyously on
And ever ask the question, "Where?"
I hear the spirit's voice in answer,
"There where thou art not, there is thy rest."

[*Lesson XIV, Part II.*]

35314 *Allegro—Andante Unfinished Symphony* *Schubert*

Why this beautiful symphony, begun in 1822, was never finished, is one of the great mysteries of music history. The work was found by Sir George Grove in an old pile of Schubert manuscripts, in 1867, and given by him to the world. It consists of two complete movements and nine bars of the scherzo. Grove says of it: "Every time that I hear it I am convinced that it stands quite apart from all the other compositions of Schubert or any other master. It must be the record of some period of unusual depression, even for the susceptible and passionate nature of Schubert. In this symphony, Schubert exhibits for the first time a style absolutely his own, untinged by any predecessor, and full of that strangely direct appeal to the hearer, which is Schubert's chief characteristic. It is certain that he never heard the work played, and that the new and delicate effects with which it is crowded were the result of his imagination alone." The allegro in its original form follows the absolute pattern of the sonata form, each division being introduced by a bit of the theme, which forms the introduction and is first given by the French horns. In this arrangement, the contrast in the subjects may be noted the beauty of the wood-winds in the first subject, and of the 'cellos in the second subject. The form is, however, condensed in this record. The andante follows the song form A-B-A and is composed of two exquisite melodies. [*Lesson XIV, Part II.*]

64076 *The Bee* *François Schubert*

François Schubert, the composer of this charming little tone painting, was a violinist of Dresden, and was no relation to Franz Peter Schubert, of Vienna, the great composer of the time of Beethoven. This François Schubert was born in Dresden, in 1808, and died there in 1878. Almost all of his compositions were for his favorite instrument. Possibly the one which has won for him the greatest recognition is this short but exceedingly clever musical delineation of the buzzing bee. [*Lesson IX, Part I; Lesson XII, Part I.*]

64554 *Moonlight* *Schumann*

Many of the greatest of the Schumann songs were written in 1840, following the composer's marriage to Clara Wieck. Among these are the settings of twelve of the poems of von Eichendorff. Joseph von Eichendorff (1788-1857) was one

of the most romantic poets of the period. His mystic poems are descriptive of the joys of wandering life, the moods of Nature and the legends of mediæval days. In "Mondnacht" we have an excellent example of Eichendorff's love of Nature, which Schumann has enveloped in one of his most beautiful tonal settings.

It was as though the heaven
Had kissed the earth asleep,
That she, in flow'r light-lying,
A dreamy faith should keep.
The wind was softly sighing,
The grain it scarce could move,
In far off woodlands dying,
The sky was clear above.
My soul her wings extended,
And o'er the land away
Her silent flight she wended
As though her home there lay.

Copy't Oliver Ditson Co.

[*Lesson XV, Part II.*]

74556 *The Two Grenadiers* *Schumann*

This song by Robert Schumann is remarkable, not only because it is a perfect example of the art-song, but because Schumann has brought into the music a national expression in the employment of the Marseillaise Hymn. It seems strange that two Germans as essentially Teutonic as Heine and Schumann should have written a song which expresses the patriotic nationalism of France.

The Two Grenadiers

Toward France there travel'd two Grenadiers,
Their Russian captivity leaving,
As thro' the German camps slowly they drew,
Their heads were bow'd down with grieving;

For there first they heard a sorrowful tale
Disasters their country had shaken,
The army so brave had borne rout and defeat,
And the Emp'ror, the Emp'ror was taken!

Then sorrow'd together the Grenadiers
Such doleful news to be learning.
And one spoke out amidst his tears:
"My wounds once again are burning."

The other spoke: "The song is done,
Would that I, too, were dying;
Yet I have a wife and child at home,
On me for bread relying":

"Nor wife, nor child give care to me,
What matter if they are forsaken.
Let them beg their food if they hungry be,
My Emp'ror, my Emp'ror is taken!

Oh, grant a last request to me,
If here my life be over,
Then take thou my body to France with thee,
No soil but of France my cover.

The cross of honor with its band
Leave on my bosom lying;
My musket place within my hand,
My dagger 'round me tying;

Then shall I lie within the tomb,
A sentry still and unstirring,
Till the war of cannon resounds thro' its gloom,
And tramp of horsemen spurring.

Then rideth my Emp'ror swift o'er my grave,
While swords with clash are descending,
Then will I arise, fully armed, from my grave,
My Emp'ror, my Emp'ror defending!"

Heinrich Heine (1799-1856.)

[*Lesson XI, Part I.*]

74578 *Scherzo—Qvartet in A Minor* *Schumann*

Schumann wrote three String Quartets which are dedicated to Mendelssohn. It is said that although the composer had made sketches for these works several years before, they were actually written in eight weeks, during the summer of 1842.

The first Quartet in the key of A Minor is regarded as one of the most beautiful works in chamber music literature. Following the model of Beethoven, Schumann employed the Scherzo for his rapid movement, which, in this Quartet,

precedes the Andante, and serves as the second of the four movements. The Scherzo is an excellent example of Schumann's constant use of syncopation in the writing of any rapid passages. It also serves as a remarkable illustration of the effect of staccato of four stringed instruments playing together. This is contrasted by the beautiful legato theme of the Intermezzo, which serves as a Trio to this unusual and beautiful movement. [*Lesson XV, Part II.*]

45060 *Thou Art Like a Flower* (*Du bist wie eine blume*) *Schumann*
Spring Night (*Fruhlingsnacht*)

"Thou Art Like a Flower" is a setting of a poem by Heine. It is one of the simplest and most beautiful of the Schumann songs. In that simplicity, prehaps, lies its chief charm and popularity. The music fits the text perfectly and the charming accompaniment greatly augments the vocal melody which is of exquisite beauty. Liszt and Rubinstein both wrote songs to this same text.

"Spring Night" is another famous and popular Schumann song. The text is by Eichendorff. Here is to be noted a remarkable example of the effect of an accompaniment. Schumann by his use of the triplets in his piano part has given a magical effect which well describes in tone the title of the song. [*Lesson XV, Part II.*]

64217 *Return of Spring* *Schumann*

One of the loveliest of all the Schumann songs is the "Return of Spring." This record is made with orchestral accompaniment, in which the use of the horns should be especially noted. [*Lesson XV, Part II.*]

74285 *Vogel als Prophet* (*Prophet Bird*) *Schumann*

This charming short composition belongs to Opus 83, where it is No. 7, in a series of pianoforte pieces entitled "Forest Scenes." It was written by Schumann in 1848. This piece belongs to the class of imitative music, as Schumann here describes the voice of the prophet bird, as heard in the forest. [*Lesson XV, Part II; Lesson XXI, Part III.*]

18173 *Seven Last Words of Christ* *Heinrich Schütz*

Heinrich Schütz (1585-1672), "the father of German music," was the true predecessor of Händel and Bach, who brought to perfection the germ of the church music which Schütz had created one hundred years earlier.

Schütz was fortunate in being a student in Venice under the tutelage of Giovanni Gabrielli. This did much to aid Schütz in a knowledge of instrumental composition, which was but little known in Germany at the time. It is as a composer of church music, however, that Schütz is principally known. His setting of Rinnuccini's "Dafne" translated into German is in reality the first German work in the form of the music drama. This work, unfortunately, was lost, as was also a Ballet and several other similar compositions for the stage.

"The Seven Last Words of Christ" was never published during the life of Schütz. Parts of it in manuscript were found, however, in Cassel in 1855 by O. Kade. They were adapted for modern performance by Carl Riedel and published in 1873. This work is of importance because it departs from the old style of intoned liturgy, and the newer form of *Arioso Recitative* is employed. The Narrator is not sung by one voice, but by all four voices; once, in fact, it is given by the Quartet. The work opens and ends with a chorus, which supposedly expresses the feelings of Christians as they contemplate the Savior on the cross. After this

chorus in the beginning, and before it at the close, there is a short instrumental number termed "Symphonia," which one writer has aptly described as representing the raising and lowering of the curtain on the action.

There are no arias in our modern sense, all is in the form of expressive recitative. A beautiful and tender simplicity surrounds the whole work. In this record the opening chorus and a part of the recitative are given. [*Lesson VII, Part II; Lesson III, Part IV.*]

17001 *Highland Fling* *Scotch*

A popular dance of the Scotch Highlands is the "Highland Fling," so called from the peculiar step, which is almost a kick. The performer dances on each leg alternately, and "flings" the other leg, now front, now back of him. The music is usually the same as that used for the other Highland dance, the Strathspey, which is distinguished by the constant employment of the semiquavers, which precede the long note, and which is characterized by the term "Scotch Snap." [*Lesson XXVIII, Part I.*]

16961 *Jock o' Hazeldean* *Scotch*

Sir Walter Scott wrote the words of this song, using an old ballad having the same title. The melody is an old Scotch border song. The well-known air, "The Girl I Left Behind Me," was taken from this tune. [*Lesson XXVIII, Part I.*]

Why weep ye by the tide, ladie?
Why weep ye by the tide?
I'll wed ye to my yoongest son,
And ye sall be his bride:
And ye sall be his bride, ladie,
Sae comely to be seen—
But aye she loot the tears down fa'
For Jock o' Hazeldean.

Now let this willfu' grief be done.
And dry that cheek so pale!
Young Frank is chief of Errington
And lord of Langley-dale;
His step is first in peaceful ha',
His sword in battle keen—
But aye she loot the tears down fa'
For Jock o' Hazeldean.

* * * *

The kirk was decked at morning-tide,
The tapers glimmered fair;
The priest and bridegroom wait the bride.
And dame and knight were there.
They sought her baith by bower and ha';
The ladie was not seen!
She's o'er the Border and awa'
Wi' Jock o' Hazeldean.

—Sir Walter Scott.

64210 *Loch Lommond* *Scotch*

This beautiful Scotch legendary song is a Jacobite air, and is an excellent example of the hexachordal (six-noted) scale. The words, "I'll tak' the low road," indicate that the song is that of a fugitive, who must needs travel by stealth along hidden paths to reach his native Scotland. There are several other explanations of these words. [*Lesson XXVIII, Part I.*]

18674 *The Toils Are Pitched* (*They Bid Me Sleep*) *Scotch*

The words of these two lovely old Scotch songs are from Scott's "Lady of the Lake." The melodies are from old traditional tunes, which were found in a volume in the Congressional Library of Washington. These plates were photographed, and from these old airs, this record was made. [*Lesson XXVIII, Part I.*]

17140 *Scotch Medley March*

The famous Sutcliffe Troupe, which is composed of bag-pipers and drummers, have in this medley given a very interesting use of several of the best known Scotch airs. [*Lesson XV, Part I; Lesson XXVIII, Part I.*]

16961 *Scots' Wha' Hae' Wi' Wallace Bled* *Old Scotch*

It is said that this stirring Scotch patriotic hymn was first sung by Robert

Bruce's army when they marched to Bannockburn, in 1314. In 1715 and 1745 the tune was certainly used under the name of "Hei Tutti Taiti," words imitative of the martial notes of the trumpet. The air was ever popular throughout Scotland, and Lady Narine used it for a setting of her words, "I'm Wearing Awa,' Jean." The words by Robert Burns (published May, 1794), are, however, much more fitting to the character of the music. This song is an excellent example of the old scale-form of the Scotch pentatonic scale. [*Lesson XXVIII, Part I.*]

88150 *Ye Banks and Braes* *Scotch*

No song of Scotland is more popular than this quaint description of the charm of the "banks and braes of Bonnie Doon." It is an excellent example of "the love of native land" principle discussed in Lesson XII, Part I. It is here sung by the pure lyric soprano voice. [*Lesson IV, Part I.*]

17331 *Weel May the Kell Row* *Scotch*

This composition is an old Scotch reel of great antiquity. The Scotch reel is the most typical dance of any found in Scotland. It is danced by four groups of partners, and was the ancestor of the "Virginia Reel" of the American Colonists. It was frequently accompanied by words sung by the dancers. This tune is similar to an older air known as "Smiling Polly." [*Lesson XIII, Part I.*]

55052 *Hail to the Chief* *Scott-Sanderson*

James Sanderson (1769-1841), although an Englishman by birth, was intensely interested in Scotch music. Being a native of Durham, he was familiar with the "Border Ballads," which in reality belong equally to England and Scotland. His setting of "Hail to the Chief" is one of the most popular of the so-called "legendary folk-songs" of Scotland. The scene occurs in Canto II of Scott's "Lady of the Lake." The Clan-Alpine returns over Loch Katrine towards Ellen's Isle, singing as they row, the vigorous boat song, "Hail to the Chief," in praise of Roderick Dhu and the evergreen pine of his banner. This arrangement opens with a bagpipe prelude, which gives a national atmosphere to the spirited singing of the old song. [*Lesson XXVIII, Part I.*]

17717 *Blow, Blow, Thou Winter Wind* (*"As You Like It"*) *Shakespeare*

This song is sung by Amiens in the last scene of the second act of Shakespeare's "As You Like It." The scene takes place in the forest. The Duke and his retainers are at table when Orlando enters abruptly and demands food for the aged Adam. At the Duke's command he goes to bring Adam to the table. Jacques' famous speech, "All the world's a stage," then follows. Orlando bearing Adam returns, and as they are eating, Amiens at the command of the Duke sings this old song. Students should note the woodwind accompaniment. [*Lesson IX, Part III.*]

17724 *Hold Thy Peace* (*"Twelfth Night"*) *Shakespeare*

This interesting old "Catch," or round, occurs in the third scene of the second act and is the climax of the drinking bout between Sir Toby, Sir Andrew and Feste, the clown. The original music is very old and it is certain that it antedates Shakespeare's day. It began slowly, then gradually became quicker and quicker until at the end the words "thou Knave" were all that remained. This arrangement is from Dr. Charles Vincent's "Fifty Shakespeare Songs." [*Lesson XXIX, Part I.*]

17623 *Under the Greenwood Tree* (*"As You Like It"*) *Shakespeare*

This song is sung by Amiens in the fifth scene, second act, of "As You Like It." The present version is by Dr. Arne (1710-1778), and is of the florid style of the eighteenth century. The accompaniment is beautifully arranged here for the wood-wind choir, consisting of flute, oboe, clarinet and bassoon. [*Lesson VIII, Part III.*]

17623 *What Shall He Have Who Killed the Deer?* (*"As You Like It"*) *Shakespeare*

This old glee or hunting song is sung in the second scene of the fourth act of Shakespeare's "As You Like It." Jaques, the lords and foresters, enter with the slain deer and sing this song. The setting here given is by Sir Henry Bishop (1786-1855), who has preserved the old air in his arrangement. Note the use of the brass sextet (two cornets, two trombones and two horns) in the accompaniment. [*Lesson VIII, Part III.*]

17724 *When That I Was a Little Tiny Boy* (*"Twelfth Night"*) *Shakespeare*

The original Shakespearean performances began at three o'clock in the afternoon. As is generally known, the stage was practically bare of scenic equipment. The musicians sat in a balcony, generally on the side to the rear of the stage. Between the acts, dancing and singing were introduced. At the close of the play the clown, providing his own accompaniment upon the pipes or tabor, danced a jig to which he improvised words, which he sang as he danced. One of the best instances of this type of song is found at the close of "Twelfth Night." It is but natural to find the clown in this play singing and dancing, as Shakespeare depicts Feste throughout as a rare musician. This song, however, with which "Twelfth Night" ends, is referred to again by Shakespeare in "King Lear." This fact many authorities believe is a proof that Shakespeare here introduced a popular song of the day; the words as well as the music. The traditional tune of the song has come down to us and is said by Chappell to have been composed by one Fielding. [*Lesson XXIX, Part I.*]

17724 *Come Unto These Yellow Sands* (*"The Tempest"*) *Shakespeare-Purcell*

Henry Purcell (1658-1695) was the greatest composer of English birth who ever lived. Coming from a long line of musicians, it is not surprising that Henry Purcell began to compose when but a lad, even while he was still a boy soprano at the Chapel Royale. The director of the choristers was Pelham Humfrey, who had recently returned from Paris, where he had studied under the great opera composer, Lully. Humfrey took a great interest in the youth Purcell, as did John Blow, the organist, who even resigned his place as organist of Westminster Abbey in favor of his youthful pupil. Purcell's compositions are of three kinds: church music, theatrical music and instrumental music. Of these his settings for dramatic performances are by far the most interesting. It must be remembered that Purcell's music was soon overshadowed by Händel and Bach, so that much which has been forgotten was worthy of a far better fate. Purcell's music to Shakespeare's "Tempest" has never been excelled by any of the later Shakespeare-inspired musicians. "Come Unto These Yellow Sands" is the song sung by Ariel to draw Ferdinand to Miranda's presence. [*Lesson XXIX, Part I.*]

74698 *Finlandia* — *Sibelius*

No country is more full of poetry than Finland, which has been rightly called "the land of a thousand lakes." The *Kalevala*, the great poem of the Finns, is considered one of the greatest national epic poems of the world. The Finnish language is peculiarly melodious, the 5-4 beat of the rhythmic melodies being a reflection of the verse metre.

Sibelius is the chief musician of Finland, and in his works one sees reflected all the atmosphere of *runic* legend, all the strength, yet all the tenderness of Finnish folk-music. In his tone-poem "Finlandia" he pictures the beauty of Finland's scenery, "those vast stretches of moors; deep, silent woods and long, dark winters," combined with the inner heart of his people; their despairing and passionate struggles, their pride of race and their melancholy sadness as a subjugated nation. [*Lesson XXIII, Part II.*]

35437 *Valse Triste* (*Op. 44.*) — *Sibelius*

Jan Sibelius (1865) is one of the most interesting of the present-day composers. A native of Finland, Sibelius reflects in his music all the sad tragedy of this far-away country which has lost its political freedom and only retains its nationality by the tolerance of Russia. This waltz is in the regulation dance form and is of a sad, plaintive character.

It is one of the numbers from the incidental music which Sibelius wrote for the drama "Kuolema" (Death), written by the composer's brother-in-law, Arvid Järnefeld.

Rosa Newmarch thus describes this waltz:

"It is night. A son who has been watching by the bedside of his sick mother has fallen asleep from sheer weariness. Gradually, a ruddy light is reflected through the room; there is a sound of distant music; the glow and the music steal nearer until the strains of a valse melody float distinctly to our ears. The sleeping mother awakens, rises from her bed, and in her long white garment, which takes the semblance of a ball dress, begins to move slowly and silently to and fro. She waves her hands, and beckons in time to the music, as though she were summoning a crowd of invisible guests. And now they appear, these strange, visionary couples, turning and gliding to an unearthly valse rhythm. The dying woman mingles with the dancers; she strives to make them look into her eyes, but the shadowy guests, one and all avoid her gaze. Then she sinks exhausted on her couch, and the music breaks off. Presently, she gathers all her strength, and invokes the dance once again with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish; the music dies away—Death stands on the threshold." [*Lesson XXIII, Part II.*]

88547 *The Loreley* — *Silcher*

There have been many wonderful musical settings of Heine's poem, "Loreley," but no one, not even Liszt, in his wonderful art song, came so closely to the popular idea of a musical setting for the legend as did Fredrich Silcher in this song. Although a product of the nineteenth centruy, Silcher's music has all the elements of the German folk song. Just as Heine has immortalized the wonderful

old Rhine legend, so has Silcher in his music given a perfect example of the true legendary folk song. The words are:

I cannot tell what is the reason
I feel so sad to-day,
A mem'ry of olden season
That will not be driven away.
The fading light grows dimmer,
The Rhine doth calmly flow;
The lofty hilltops glimmer
All red with sunset's glow.

Above the maiden sitteth,
A wond'rous form and fair:
With jewels bright she plaiteth
Her shining golden hair.
With comb of gold prepares it,
The task with song beguiled,
A fitful burden bears it
That melody so wild.

The boatmen on the river
Lists to the song spell-bound.
Ah! what shall him deliver
From danger threat'ning round?
The waters deep have caught them,
Both boat and boatman brave,
'Tis Lorelei's song hath brought them
Beneath the foaming wave!

[*Lesson XIX, Part I.*]

16596 *National Hymn of Norway* *Sinding*

Christian Sinding is one of the greatest modern composers and, since Grieg, is rightly regarded as the most representative composer of Norway. Although he is the composer of many important large works in all forms of composition, Sinding has also taken great interest in the writing of folk-songs and in the rearrangement of folk material. This national hymn is a good example of Sinding as a Norse patriot, for he has here arranged the old national anthem of his countrymen.

The words are:

Sons of Norway's ancient kingdom,
Sing with harp this festal air,
Lift your manly voices
And praise the Fatherland in song.
The splendid deeds of the past
We recall when we think of our fathers, so true.
With swelling hearts and glowing cheeks,
Let us join in this loving holy hymn.
As in ancient times the holy flame burned,
So it still glows in the Norwegian's breast.
Still it is the same in courage and strength,
Always thoughtful of freedom and honor.
When Norway's halls with hero's song resound,
Her thoughts swell with happy pride.
Gladly would he give the South and all its splendor,
For his snowy homeland, Norway.

[*Lesson XXIV, Part I.*]

55055 *Angelus* (*"King René's Daughter"*) *Smart*

Henry Smart (1813-1879) was well known in England as a prominent organist and composer of cantatas. His most popular work was "King René's Daughter," which was produced in 1871. The story is a free adaptation of the beautiful lyric drama by Henrik Hertz. King René, of Provence, has a beautiful daughter, Iolanthe, who since birth has been betrothed to the young Count of Vandemont, who has never seen her face. When but a year old, Iolanthe became blind, but her father has brought her up in ignorance of her affliction. A magician has promised he can cure her if her father will but allow him to tell her of her condition, but King René refuses to do so. The young Count, wandering through the country, sees the fair one, and she realizes now for the first time that the

faculty of sight has been denied her. The magician, however, restores her sight, and all live in happiness.

Smart's cantata is written for women's voices, the solo parts being sung by soprano, mezzo-soprano and contralto. The chorus, "Sweet the Angelus is Ringing," occurs just before the finale, and is sung by duet and chorus. Notice the bell effect in the accompaniment. [*Lesson IV, Part I.*]

74634 *Allegro Moderato a la Polka—Quartette in E Minor* *Smetana*

The great Bohemian composer Smetana always embodied in his music his love for his native land. This famous Quartette in E Minor bears the inscription, "From My Land," and is one of the few works in chamber music literature which may be classed as "Program Music." The first movement represents "love of music in my youth. A predominating romanticism, the inexpressible yearning for something which I could neither name nor define;" the second, "memories of happy days of dancing on the country side;" the third represents the love of his sweetheart, who later became his bride; and the last "our beautiful national art." The second movement with its characteristic polka rhythm gives a charming picture of a Bohemian country dance. The melodies are all taken from folk tunes of Bohemia, and here combined by the hand of a master who loved his native land, and wished all the musical world to realize the wealth of melody to be found in the folk music of his country. [*Lesson XX, Part I; Lesson XXI, Part III; Lesson XXIV, Part II.*]

*—— *The Moldau* (*Symphonic Poem*) *Smetana*

This work is the second of a cycle of six Symphonic Poems, entitled, "My Fatherland," with which Freidrich Smetana, the founder of the National School of Bohemian music, sought to glorify the country of his birth. At the time this work was completed, the composer was hopelessly and totally deaf from a malady which later caused his death in an insane hospital. The Moldau is the principal river in Bohemia, and in this tone-picture Smetana describes the course of the river, and the country through which it flows. The following paragraph written by the composer is on the title page of the score:

"Two springs pour forth their streams in the shade of the Bohemian forest: the one warm and gushing, the other cold and tranquil. Their waves, joyfully flowing over their rocky beds, unite and sparkle in the morning sun. The forest brook, rushing on, becomes the River Moldau, which, with its waters speeding through Bohemia's valleys, grows into a mighty stream. It flows through dense woods, in which are heard the joyous sounds of the hunt, and the notes of the hunter's horn are heard ever nearer and nearer. It flows through emerald meadows and lowlands where there is being celebrated, with song and dancing, a wedding feast. At night in its shining waves, the wood and water nymphs hold their revels, and in these waves are reflected many a fortress and castle—witnesses of by-gone splendor of chivalry, and the vanished martial fame of days that are no more. At the rapids of St. John, the stream speeds on, winding its way through cataracts, and hewing a path for its foaming waters through the rocky chasm into the broad river-bed in which it flows on in majestic calm toward Prague; welcomed by the time honored Vysehrad, to disappear in the far distance from the poet's gaze." [*Lesson XXX, Part III.*]

* In preparation.

35148 *Overture* (*"The Bartered Bride"*) *Smetana*

"The Bartered Bride" is the first Bohemian national opera and is a delightful example of spontaneous and happy composition. Smetana was the founder of the modern Bohemian school, and it may be said that this opera is in reality the cornerstone of national Bohemian music.

"The Bartered Bride" ("Prodana Nevesta" is the Bohemian name of the work) is based on a simple old Bohemian folk-tale, and Smetana employs, throughout, Bohemian folk music. The story is of a young peasant, Jenik, who loves Marenka, the daughter of a rich peasant. Kezal, a marriage broker, has appealed to Krusina, the maiden's father, and has arranged a marriage between his daughter and the son of Micha. Marenka refuses to consider this match, as the proposed bridegroom, Vasek, is almost an idiot and a stammerer as well, but Kezal tells Jenik that Marenka has consented and Jenik sells to the crafty dealer his right to the maiden's hand for 300 gulden, but stipulates that the marriage contract shall set down that Marenka is to marry the son of Micha. Upon the arrival of Micha and his wife, Jenik announces that he is their long lost son and claims both the bride and the marriage settlement.

The Overture to this merry opera is thoroughly saturated with Bohemian melodies and rhythms and follows the formal idea of the Overture only in a very free manner. The first subject is composed of two Bohemian dance tunes, while the second subject is taken from the love scene between Jenik and Marenka. The Free Fantasia is a short working out in quasi-fugal style of the subject matter and both subjects are brought back in regulation manner in the Recapitulation, and once more suggested in the Coda, which brings the Overture to its conclusion. [*Lesson XXIV, Part II; Lesson XV, Part IV.*]

64213 *Cradle Song* (*"Hubicka"*) *Smetana*

"Hubicka" is an opera by Smetana, which is practically unknown outside of Bohemia, yet Smetana has in this work given a wonderful example of the use of folk music. The Cradle Song is a remarkable illustration of Smetana's national composition. (As it is here sung in English, no statement of the words is needed.) [*Lesson XXIV, Part II.*]

35159 *Swedish Wedding March* *Södermann*

August Johann Södermann (1832-1876) was one of the best Swedish composers of the modern school. Most of the Swedish music has been strongly influenced by that of France and Germany, and is not as unusual or distinctive as that of Russia or Norway. This march is in regulation form with trio and is based on a Swedish folk air. Note the use of the kettle-drums. Compare this march with Grieg's Norwegian Wedding March. A drone bass is characteristic of the folk music of Scandinavia and of many other lands. [*Lesson XXV, Part I; Lesson XII, Part I.*]

16777 *Stars and Stripes Forever* *Sousa*

John Philip Sousa (1859-) is a unique personality in American music. Born in Washington of German-Spanish descent he began to achieve musical triumphs in his early youth. These culminated in his being chosen as director of the United States Marine Band when he was a young man. He remained as the head of that organization for several years. In 1902 he organized the famous band which bears his name but during the late war went back into the government service and organized and led massed bands for both the Army and the Navy.

Mr. Sousa has been called most aptly "the March King" and has frequently been compared to Johann Strauss of waltz fame. It is certainly true that Sousa's stirring marches although excellent dance compositions as were also the Strauss waltzes, have like them also an important place on the concert program. "The Stars and Stripes Forever" with its well chosen words has, as one critic says, "become permanent in the affection of the people, being indeed a national anthem more eloquent in Americanism than many tunes which bear the official seal as such." [*Lesson XXX, Part II.*]

64042 *Linda Mia* — *Spanish*

This old Spanish dance song is a love song from the Pyrenees.

My fair one was born in Castilla
And the people all call her Linda.
She was maid to a noble one in Salamanca,
And there we first met.
Ah! won't you dance the fandango
With me, O Linda mia?

Alas, my fair one is to leave me.
To seek her fortune, the world to see;
What shall I do, my Linda, without thee,
How shall I live alone, my pet?
O yet we will dance the fandango
O! Linda mia! Linda mia!

[*Lesson XVII, Part I.*]

88599 *Pietà Signore* — *Stradella*

One of the most romantic of musicians was Alessandro Stradella, who lived during the early seventeenth century in Venice, though the date and place of his birth, and of his death, have never been actually proved. There is an exceedingly mysterious story told that Stradella, having gained the ill will of a certain Italian nobleman, was attacked by paid assassins, employed by the nobleman; but that his captors refused to put him to death, because of his beautiful singing. This story was used by Flotow as the basis of his opera, "Stradella," which was produced in 1837. The church aria, "Pietà Signore," (Have Mercy, Oh God) is one of the few authentic works remaining of this interesting and unique personality of the early Italian Opera School. [*Lesson II, Part IV.*]

74627 *Blue Danube Waltz* — *Johann Strauss*

This most popular waltz, by the famous "Waltz King," Johann Strauss (1825-1899), was written soon after the battle of Koenigsberg (July 3, 1866), when the city of Vienna was unusually saddened and depressed. Originally produced by a male chorus, it was a flat failure, but rewritten for the Strauss orchestra, it was received with wild enthusiasm. Theodore Thomas introduced it to America a few months after Strauss had played it for the first time in Vienna, and it at once became the popular waltz of the entire world. Wagner once said of it: "It surpasses in grace, refinement and real musical substance many of the works of the time." It is said that Johannes Brahms, once writing his autograph on the fan of Mme. Strauss, prefixed it with the opening theme of the "Blue Danube," and added, "Unfortunately not by me, Johannes Brahms." [*Lesson XXV, Part II. Lesson I, Part I.*]

16835 *Voce di primavera* (*Spring Voices*) — *Johann Strauss*

This beautiful waltz song of spring is one of the best concert numbers ever written for coloratura soprano. It is here given by a whistler. It is the work of Johann Strauss (1825-1899), "The Waltz King." [*Lesson IX, Part I.*]

64339 *Morgen* (*Morning*) — *Richard Strauss*

One of the most beautiful and popular of the songs by Richard Strauss is his song entitled "Morgen." The exquisite obbligato for violoncello should be noted:

Tomorrow's sun will rise in glory beaming,
And in the pathway that my foot shall wander
We'll meet, forget the earth, and lost in dreaming.
Let heaven unite a love, that earth shall no more sunder.

* * * * * * * *

Breitkopf & Haertel Edition.

[*Lesson XXV, Part II.*]

18627 *Onward, Christian Soldiers* — *Sullivan*

The most universally popular of modern hymns is the well-known recessional "Onward, Christian Soldiers." The words of this famous hymn are by Reverend S. Baring-Gould; while the music was composed by the famous English composer, Sir Arthur Sullivan. [*Lesson XII, Part I.*]

65928 *Venetian Serenade* — *Svendsen*

Of all the Norwegian composers, Svendsen traveled the most, and is possibly for that reason the least truly Norwegian in his music. This serenade is descriptive of the songs of the gondoliers of Venice. [*Lesson XXIII, Part II.*]

87566 *Cradle Song* — *Swedish*

One of the lovliest airs of the Northland is this beautiful folk song of Sweden. Although characteristic of Scandinavia, this song is essentially a lullaby. The beautiful melody, played as an obbligato by the violin, is suggestive of the mother's dreams of her baby's future life. [*Lesson II, Part I; Lesson XIV, Part I.*]

63429 *Swedish Folk Songs* — *Swedish*

These two Swedish folk songs are sung with lute accompaniment, by Torkel Scholander, a famous singer of Scandinavian songs. The first of these is a folk song of a shepherd boy, who dreams as he watches his flock and sees the beautiful doves soaring in the blue sky above him. It is of the type of legendary folk songs. The other song is a setting of Bellman's famous Fredman's Epistle, No. 16. Karl Nikarl Bellman (1740-95), a poet, whose genius is akin to that of Marlowe, is one of the most unique figures in Swedish literature. A great favorite with Gustavus III, who gave him a large pension, Bellman's verses became as popular at court as among the folk. All his works are essentially folk-music, and are full of animal spirits and originality, although he frequently borrowed his musical themes from German and French songs. His greatest works were the Epistles, which he wrote under the *nom de plume* of "Fredman." These recount experiences in the Stockholm taverns and are full of exquisite simple humor. They have frequently been compared to the paintings of the folk life in the late Netherland School of painters. The "Fredman" songs are popular in Germany, as well as throughout Scandinavia. Bellman originally accompanied his songs with the lute as Scholander does in this song. [*Lesson XXV, Part I.*]

17158 *I See You* — *Swedish*

This is a very old Swedish dance song, which is played by the children of Sweden as a "Peek-a-boo" game, behind the trees. [*Lesson VIII, Part I.*]

16596 *National Air* — *Swedish*

The Swedish National Hymn is the work of August Lindblad (1801-1878), who is best known to music-lovers as the singing teacher of Jenny Lind. Lindblad made many arrangements of Swedish folk-songs, and all his own compositions in the song form are flavored with Scandinavian characteristics.

The words of this song, which are by Strandberg, are:

From Swedish hearts let now resound,
A simple song of noble sound,
To our brave king and good;
For him and his with faith to fight,
The crown upon his head rests light,
And all our troth to him to plight,
O folk of famous blood!

[*Lesson XXV, Part I.*]

64808 *When I Was Seventeen* — *Swedish*

This simple Swedish folk song is in the binary form with a charming refrain "la, la, la, la," between each verse. The tune is said to be a very old one; the words are by the Swedish poet H. Lilljebjörn (1797-1875). The maiden tells of her happy, care-free life when she was but fourteen and had no thought of sweethearts; but now that she is seventeen she is often gay, often sorry, there is something amiss in the world, and things are not as they once were.

This is a good example of coloratura combined with the lyric soprano. [*Lesson XXV, Part I.*]

64156 *Variations* — *Tartini*

Giuseppe Tartini (1692-1770) is one of the first great virtuosi on the violin. His compositions are chiefly for the string instruments. The violin studies of Tartini rank with those of Bach as being of great importance to the early classical school. The air and variations was one of the most popular forms of the early eighteenth century composers. The similarity in theme and treatments to the music of Bach is to be noted in this composition. Tartini founded this composition upon a Gavotte theme by Corelli. [*Lesson XX, Part III.*]

85119 *Air du Tambour Major* (*"Le Caid"*) — *Thomas*

"Le Caid," produced in 1849, is a three-act opéra comique, which achieved great success and helped to make Ambroise Thomas famous. The brilliant "Drum Major's Air" gives an excellent opportunity to the *basso cantante*. Note the imitative effects of the drum in the rhythmic accompaniment:

Yes, 'tis plain as day,
All ladies love a soldier.
* * * * *
Blazing all in gold,
Who so fine as a gay drum major?
* * * * *
Ne'er a man I'll wager
Half so gallant, half so bold,
Who so fine as a gay drum major?

Boosey Edition.

[*Lesson V, Part I.*]

64714 *Norwegian Echo Song* — *Thrane*

The composer of this song, Waldemar Thrane (1790-1828), was one of the early composers of Norway. The "Norwegian Echo Song" is an excellent example of the "yodel" song, which is found among the mountains of Norway, as well as in the Alpine regions. In fact, the "yodel" is typical in all mountainous countries.

This song gives a good opportunity for the coloratura soprano to display her vocal attainments. This was a favorite concert number of Jennie Lind. [*Lesson XIV, Part I.*]

18684 *The Whirlwind* *Krantz*

This short descriptive number for flute is a tonal picture of a capricious whirlwind, as it scampers along, tossing the dead leaves into the air; it is gay, it is mad, it is slower, it becomes more intense until it disappears at last in a frenzied whirl. [*Lesson X, Part III.*]

17290 *When the Nightingale Shall Sing* (*Chatelain de Coucy*) *Troubadour*

Among the twelfth century Troubadours was a French knight, Chatelain de Coucy, whose tragic fate has been often a theme for poets, the Ballade of Uhland being founded on his history. He loved the wife of another, and realizing his duty, departed for the Crusades, where he lost his life. To comply with his dying request, his heart was embalmed and sent to the fair lady, whose husband intercepted the gift, and it is said caused it to be served to his wife for dinner. After she had unsuspectingly eaten of this gruesome dish, her lord informed her she had eaten the heart of her lover. To this she bravely replied that as she had consumed that which she most dearly loved she would never again eat of anything inferior, so she declined all food and shortly after died. The words are:

When the nightingale shall sing
Songs of love from night to morn,
When the rose and lily spring
And the dew bespangles the thorn;
Then should I my voice expand,
Like a lover fond and true,
Could I but its tones command
And the tender strain pursue;
But his love who fears to tell
Notes of passion ne'er can swell.

Dr. Burney's History of Music.
[*Lesson IV, Part II.*]

17760 *Merci Clamant* (*Chatelain de Coucy*) *Troubadour*

Chatelain de Coucy (1157-1192) is one of the earliest of the French Troubadours. He went to Palestine in 1190 with Richard Coeur de Lion and there met his death at the hands of the Saracens. He was equally renowned as a poet, a lover and a musician. His music often reflects the tonality of the Gregorian chant. In the "Merci Clamant" the singer tells his love of life is lost through sorrow. "This shall be the end of my songs. All have betrayed me; all have forsaken me—my song fails me." [*Lesson IV, Part II.*]

17760 *Robins M'aime* (*Adam de la Halle*) *Troubadour*

Adam de la Halle, the Hunchback of Arras (1240-1288), was the most famous of the Troubadours. In 1882, while in the service of Robert II of Artois, Adam de la Halle accompanied his master and the Duc d'Alençon to Naples to aid the Duc d'Anjou in taking revenge for the "Sicilian Vespers." The Troubadour wrote many songs and short dramatic dialogues for the entertainment of the French Court in Naples. Among these is the interesting Dramatic Pastorale, "Robin et Marion," in which are to be found the germs of later comic opera. Eleven persons appear in this piece, which was written in dialogue and divided into scenes quite in the manner of our modern works. Adam de la Halle wrote the words as well as the music of all his compositions. So popular did one of

the airs from "Robin et Marion" become, that it became a part of the church music of the day. In fact this air, "L'Homme Armé," was not entirely put out of the liturgy until the Council of Trent, in the sixteenth century, ordered it deposed.

The words of this aria, which is sung by the Shepherdess Marion, are: "Robin loves me—he has chosen me and I am his. Robin bought me a scarlet kirtle fine and beautiful, with gay belt and ribbons. Robin loves me. I am his chosen, and I am his." [*Lesson IV, Part II.*]

17760 *J'aì encor un tel pate* (*Rondo*) (*Adam de la Halle*) *Troubadour*

The pastoral comedy "Robin et Marion" is probably the oldest collection of French airs in existence, for it has been quite accurately proved that, although Adam de la Halle wrote the verses for the play, he introduced many tunes not original with him, but which were the popular songs of the day. This charming Rondo aria has so much of the gay charm of de la Halle's other known compositions that it is generally believed to have been one of his original numbers. The words are:

"I have the most beautiful little cake that ever was made which we shall eat, lip to lip, you and I. I have also a fine fat chicken which too we shall eat, lip to lip." [*Lesson IV, Part II.*]

17760 *Pour mal tems, ni pour gelée* (*Thibaut of Navarre*) *Troubadour*

The leader of the thirteenth century Troubadours was Thibaut, Count of Champagne, King of Navarre, who was born in 1201. History tells much of his exciting career, for he seems to have been as great a warrior as he was poet. He fought with Louis VIII in his Poitou expedition in 1224, and in 1239 he organized and led a famous Crusade.

Most of his songs were written in praise of Queen Blanche, the mother of Louis IX ("St. Louis"). History proves that Thibaut's interest in the Queen lay largely in his political aspirations, yet an old document, speaking of the Troubadour King, says: "Often one would see the gentle and lovely face of the Queen; his heart was then filled with sweet love, but, remembering her spotless reputation and saintly life, his love was swallowed in sadness." This air, like many of the secular songs of the day, retains much of the character of the church chant, and the opening is distinctly reminiscent of the Doxology. The words are:

"Hardships, frost or cold winter morns, cannot rid me of my thoughts of love for thee—too full of love is my heart. She, my beautiful, fair and adored one, who chose me above all others, tells me she is mine. Ah! I must die of the love I have consecrated to thee!" [*Lesson IV, Part II.*]

74575 *Andante Cantabile* *Tschaikowsky*

This exquisite Andante is the second movement of the first String Quartet by Tschaikowsky. The theme of this beautiful movement is taken from a folk song of "Little Russia." It is said that the composer was one day at his piano, when he heard a plasterer singing as he worked beneath Tschaikowsky's window. The lovely folk song haunted the composer all night, and in the morning he sought out the plasterer and wrote down the melody of his song. This mournful and plaintive air Tschaikowsky gave to the world in the Andante Cantabile of his String Quartet, Opus 11. The movement follows the simple three-part folk song, and is a most exquisite example of the use of a folk air as the basis of a national composition. [*Lesson VII, Part I.*]

45053 *Dances from "Casse Noisette Ballet"* *Tschaikowsky*

Tschaikowsky wrote his ballet of "Casse Noisette" in 1892. It is based on the Hoffman fairy tale, of the little girl who, having indulged herself with Christmas goodies, dreams on Christmas night that she again sees the tree lighted in all its glory, while the toys and dolls are holding a fairy revel, led by "Nut Cracker, the Prince of Fairyland." The success of the ballet encouraged Tschaikowsky to arrange a suite on the most popular numbers from the ballet.

The Danse Arabe is a clever imitation of the characteristic Oriental dance, with its minor tone and the employment of the florid cadences which are so much a part of Moorish and Arabian music.

The Danse Chinoise is in direct contrast. The theme is here given by the flute, piccolo and bassoon, the exceedingly interesting instrumental combination should be noted. The Danse Mirlitons (toy-pipes) has been described as a "staccato polka." [*Lesson XIII, Part III; Lesson XVIII, Part III.*]

88582 *Faint Echo of My Youth* (*"Eugen Onegen"*) *Tschaikowsky*

"Eugen Onegen," the greatest opera by Tschaikowsky, is based on the epic story of the same name by Pushkin. It was produced in Moscow in 1879. This beautiful aria is sung by the poet, Lenske, at the end of the second act, just before the duel scene in which he meets his death at the hand of Onegen. In a letter to a friend, Tschaikowsky wrote of this work: "I know the opera does not give great scope for musical treatment, but a wealth of poetry and a deeply interesting tale, more than atone for its faults."

"We must judge the opera," says Mrs. Newmarch, "not so much as Tschaikowsky's greatest intellectual effort, but as the outcome of a passionate single-hearted impulse. As a work of art, 'Eugen Onegen' defies criticism. It answers to no particular standard of dramatic truth, yet the sense of joy in creation is reflected in every bar of this music." [*Lesson XV, Part IV.*]

55105 *Marche Slave* (*Op. 31*) *Tschaikowsky*

This popular selection was written in 1876, the year of the war between Turkey and Servia. It will be remembered that many demonstrations of Slavonic patriotism took place in Russia at this time, and for the great concert, arranged by Nicholas Rubinstein for the benefit of the wounded soldiers, Tschaikowsky wrote the great Marche Slave. The composition opens with a dirge-like chant, given by the bassoons, to the accompaniment of the double basses; presently a gay folk song is heard in the oboe, taken up by the other wood-winds, until the full orchestra carries it to a resounding climax. In the trio of the Marche, notice the employment of the Russian national anthem, which again is triumphantly shouted by the brasses in the coda ending. [*Lesson XIII, Part I; Lesson XXII, Part II; Lesson VI, Part III; Lesson XIII, Part III; Lesson XXX, Part III.*]

74630 *Troika en Traineaux* *Tschaikowsky*

A Troika is a Russian team of three horses which are harnessed abreast. The two outer horses are taught to gallop, holding their heads to right and left. To ride in a Troika harnessed to a sleigh was supposed to be the greatest winter sport in Russia. Tschaikowsky has here pictured in tone the joys of riding in such a sleigh. This charming piece for piano opens with a curious half melancholy Russian air, which is succeeded by the swift brilliant rhythm of the Troika bells heard in the distance. [*Lesson XXII, Part II.*]

87217 *Clavelitos* *Valverde*

Quinito Valverde is one of the most prominent of living Spanish composers. Like his father, Joaquin Valverde, he has written much in the form of the zarzuela. This song, "Carnations," gives a rare opportunity to the coloratura soprano. It is typical Spanish music as well. Note the use of the mandolin and castanets in the accompaniment. [*Lesson XVII, Part I.*]

89135 *O sommo Carlo* (*Oh, Noble Carlos*) (*"Ernani"*) *Verdi*

"Ernani," an adaptation of Victor Hugo's great drama, "Hernani," is one of the earlier operas of the great Italian genius, Giuseppe Verdi.

This great aria occurs at the end of Act III. King Carlos, knowing that his life is in danger, has hidden himself in the tomb of his ancestor, Charlemagne, in the crypt of the Cathedral of Aix la Chapelle. He overhears the plotting of his enemies, who have conspired to take his life, but at this dramatic moment the booming of the cannon announces that Carlos has been proclaimed Emperor. He comes forth, surprises the conspirators and condemns them to death. The life of Ernani is spared by the pleading of Elvira, and the Emperor unites them in marriage. [*Lesson XVII, Part IV.*]

35170 *Ferma, Crudele* (*Stay Thee, My Lord*) (*"Ernani"*) *Verdi*

This dramatic duet occurs in the last scene of Verdi's opera, "Ernani." The love dream of Elvira and Ernani is interrupted by the blast of a silver horn, and Ernani recognizes this as the signal made in his compact with Silva, that he shall give his life at Silva's demand. In vain Elvira pleads with Silva that he shall spare her husband's life, but Ernani, after a touching farewell to his wife, fulfils his vow by a thrust from his dagger, and Elvira falls lifeless on his dead body. [*Lesson XVII, Part IV.*]

88618 *Monologo* (*"Rigoletto"*) *Verdi*

In many parts of "Rigoletto" Verdi discloses the great genius which is not fully revealed until "Aïda." The monologue for Rigoletto in the second scene of the first act is such an instance. Here the true character of the poor jester, Rigoletto, is depicted in his remarkable aria. [*Lesson XVII, Part IV.*]

87017 *La donna è Mobile* (*Woman Is Fickle*) (*"Rigoletto"*) *Verdi*

Possibly the best known air from Verdi's early opera, "Rigoletto," is "La donna è Mobile," which is sung by the Duke at the opening of Act III. The scene shows us the house of Sparafucile, in a lonely spot near the river. Hither Rigoletto comes with his daughter, Gilda, who is disguised as a boy. It is her father's wish that she may see the false Duke as he really is, flirting with Maddalena. It is not long before the Duke, in the dress of a common soldier, comes and asks for wine. He then begins his famous song. [*Lesson XVII, Part IV.*]

17563 *Anvil Chorus* (*"Il Trovatore"*) *Verdi*

One of the ever-popular numbers in Verdi's "Il Trovatore" is the "Anvil Chorus" which is sung at the opening of the second act. The scene shows the gypsy camp in the Biscay Mountains. It is early dawn, and the men begin their work, singing as they strike their hammers upon their anvils. [*Lesson V, Part I.*]

16371 *Miserere* (*"Il Trovatore"*) *Verdi*

This arrangement of the famous duet from Verdi's opera, "Il Trovatore,"

is for cornet and trombone and gives an excellent opportunity to contrast the tone quality of these instruments. [*Lesson XVII, Part III.*]

89060 *Duet—Home to Our Mountains* (*"Il Trovatore"*) *Verdi*

"Il Trovatore," although the setting of a libretto which is absurdly impossible, has remained a popular opera on account of the beautiful Italian melody with which Verdi has clothed it. This famous duet is sung by the gypsy, Azucena, and her foster son, Manrico, in the prison where they are under sentence of death. As the curtain rises on the last act, Manrico is trying to comfort the gypsy with the assurance that they will soon be free and can return to their mountain home together. [*Lesson XVII, Part IV.*]

88018 *Aria—Ah! Fors' è Lui* (*"La Traviata"*) *Verdi*

This popular aria for coloratura soprano occurs in the first act of "La Traviata." The scene shows the supper at Violetta's home; after the vivacious opening chorus sung by the guests, and an impassioned love duet betweeen Violetta and Alfred, Violetta sings this grand scena, which has become a favorite show-aria for the coloratura soprano. [*Lesson XVII, Part IV.*]

88514 *Ingemisco—Requiem Mass* *Verdi*

The Requiem Mass which Verdi composed at the time of the death of his friend, the poet Manzoni, has an interesting history. After Rossini's death in 1861, Verdi proposed that all the Italian composers should unite in writing a Requiem Mass in honor of their great colleague. The parts were apportioned and Verdi composed the Finale "Libera me." When the works were examined it was found that there was such variety of style in the various parts that the plan was abandoned. Verdi's number had deeply impressed the musical critic "Meizzucato," who had examined the score and he urged Verdi to compose an entire Mass. Soon after came the tragic death of Manzoni and Verdi wrote this Requiem in his honor. The Ingemisco is the sixth number of the Mass and is one of the most remarkable tenor solos ever written. It is the penitential section of the Mass and opens with a cry of lamentation, which later changes to the brighter melody, which brings hope and consolation. [*Lesson XXIX, Part IV.*]

88127 *Céleste Aïda* (*"Aïda"*) *Verdi*

The most famous aria for tenor from any modern opera, is the popular Romanza, from the first act of Verdi's "Aïda." The scene shows the Hall in the palace of the King of Egypt. The young warrior Rhadames has returned from the wars victorious, and after a short dialogue with Ramphis, the high priest, he discloses his love for the captive princess, Aïda, in this Aria. [*Lesson II, Part I; Lesson V, Part I; Lesson XVIII, Part IV.*]

35265 *Triumphal March* (*"Aïda"*) *Verdi*

No modern operatic work gives a greater chance for the display of stage splendor than does Verdi's great opera, "Aïda." This march occurs at the opening of the second scene in the second act. Rhadames has returned from the war, with the victorious Egyptian army, and the entire Court has assembled to do him homage. Notice the interesting use of the trumpets and trombones in the instrumentation. [*Lesson VII, Part I; Lesson XVIII, Part IV.*]

89028 *Duet—The Fatal Stone* (*"Aïda"*) *Verdi*

This beautiful duet makes a fitting dramatic climax to the opera of "Aïda,"

while also serving as an excellent example of the use of a concerted finale. The stage is arranged in two parts, so that there is seen above, the temple of Phtah, crowded with the priests chanting, as the stone is laid; below, Aïda and Rhadames in their rocky tomb as they sing this wonderful duet, united in their last hours on earth. [*Lesson XX, Part II; Lesson XVIII, Part IV.*]

88328 *Iago's Credo* (*"Otello"*) *Verdi*

In the writing of both "Otello" and "Falstaff" Verdi was aided by the dramatic genius of Arrigo Boïto, himself an opera composer of no mean attainment. In arranging Shakespeare's "Otello" Boïto introduced several scenes which were entirely original. Of these, the best is Iago's Credo, which opens the second act. It is a wonderful description of the malign Iago, who in his monologue tells all his thoughts and feelings. [*Lesson XX, Part II; Lesson XVIII, Part IV.*]

89075 *Si pel ciel* (*We Swear by Heaven and Earth*) (*"Otello"*) *Verdi*

"Otello," a dramatization by Boïto of Shakespeare's drama, with music by Verdi, was first produced February 5, 1887, at La Scala, Milan. Verdi has here shown how greatly the modern music drama has influenced him, although the work still retains the contour of the Italian opera. This great duet occurs as the finale of the second act, which takes place in a room in Otello's castle. Iago is determined to ruin Cassio, and by means of a handkerchief, which his wife has stolen from Desdemona, he convinces Otello that Desdemona and Cassio have been false to him. Otello is enraged and vows death to the traitors. Iago offers to help him, and together they then swear "by heaven and earth" this oath of vengeance and death. [*Lesson V, Part I; Lesson XVIII, Part IV.*]

88148 *Willow Song* (*"Otello"*) *Verdi*

This beautiful song occurs in the last act of Verdi's "Otello," when Desdemona says that her mother had a maid called Barbara, whose lover had become insane, and that the poor creature used to sing a sad song called "Willow," which so haunted her (Desdemona) that she must sing it. (Notice the remarkable horn and bassoon accompaniment.)

The poor soul sat sighing by a sycamore tree,
Sing all a green willow;
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow.

The fresh streams ran by her, and murmur'd her moans;
Sing willow, etc.
Her salt tears fell from her, and soften'd the stones;

[*Lesson XVIII, Part IV.*]

64028 *Polonaise* *Vieuxtemps*

Henri Vieuxtemps (1820-1881) was one of the greatest of the French violin virtuosi of the last century. Berlioz said of him: "If Vieuxtemps were not so great a virtuoso he would be acclaimed as a great composer. I must remark above all upon the beauty and orderly skill of his compositions. They are the works of a master whose melodic skill always is noble and dignified." This Polonaise is an admirable example of Vieuxtemps' genius in writing for his chosen instrument. All the most difficult technique of the violin virtuoso is called upon to play this brilliant number, which is in the form of the Polish dance, so popular with French audiences of the period. [*Lesson XII, Part I; Lesson XX, Part III.*]

35182 *Concertino for Clarinet* — *von Weber*

Few great composers have left any individual solos for the wind instruments. This Concertino for clarinet by von Weber is one of the best known solo works for that instrument. Weber shows in his use of the orchestra in all his works a marked predilection for the clarinet, and beautiful phrases for this instrument are found in all Weber's compositions. All the registers of the clarinet are well illustrated in this beautiful Concertino. [*Lesson XII, Part III.*]

35000 *Overture* (*"Der Freischütz"*) — *von Weber*

With his opera, "Der Freischütz, von Weber laid the foundation for the German Romantic Opera School. The legend, which is the basis of this story of "The Free-Shooter," is a very popular one in Germany, being practically the same as that of "Faust" and "The Flying Dutchman"—the redeeming power of woman's love. Although von Weber has followed the general outline of the "sonata" form in this overture, he has also incorporated much of the melodic material of the opera.

The opening theme of the introduction is given by the French horns, and is the same melody which has become a popular church hymn; the main part of the overture is a Vivace movement, with the orthodox contrasting subjects, and their usual working out and recapitulation. The coda is based on the second subject. [*Lesson VIII, Part IV.*]

45078 *Through the Forest* (*"Der Freischütz"*) — *von Weber*

"Der Freischütz" tells of the old German legend of the forester, who sells his life to the power of evil for the magic bullets which always hit their mark. The young hunter, Max, wishing to win the hand of Agatha, and also to succeed her father as chief forester, is very anxious to win the shooting contest. Therefore he consults the Evil One, Zamiel, obtains the magic bullets, and is saved from the curse in the end by the self-sacrificing love of Agatha.

This aria is sung by Max at the beginning of the opera. He is filled with forebodings about the contest on the morrow. [*Lesson VIII, Part IV.*]

18684 *Hungarian Fantasie* — *von Weber*

This short composition is one of the few solo numbers ever written for bassoon. It not only shows to excellent advantage the tonal characteristics of the basson, but it is also a good example of a typical Hungarian composition, varying from the slow "lassen" to the spirited "friska." [*Lesson XIII, Part III.*]

74598 *Invitation to the Waltz* — *von Weber*

This well-known composition was written in the summer of 1814, and with a number of other brilliant compositions for piano it varied von Weber's labors upon his opera of "Der Frieschütz." Hector Berlioz transcribed it for orchestra in 1819, and in 1896 Felix Weingartner rearranged it even more brilliantly for the modern symphonic orchestra. It is one of the most beautiful concert waltzes in the entire literature of music. [*Lesson XXVII, Part III.*]

74602 }
74603 } *Overture* (*"Rienzi"*) — *Wagner*

The Overture is in the conventional Operatic Overture form, being developed from the themes of the opera in such a fashion as to serve as an epitome of the entire work. Opening with a sustained introduction which makes use of the famous "prayer theme" as typical of the religious character of Rienzi, the "trumpet

theme'' is heard in contrast as typical of ''Rienzi the hero.'' These two ideas take the place of the regulation first and second subjects in the Overture proper (Allegro Energico) and in the ''working out'' reaching a triumphant ending with the Recapitulation and a stirring use of the ''trumpet theme'' in the Coda ending. [*Lesson XXVIII, Part III; Lesson XII, Part IV.*]

74130 *Lohengrin's Narrative* (*''Lohengrin''*) *Wagner*

It is in this narrative, sung in the finale of Wagner's ''Lohengrin,'' that the Swan Knight discloses his true name and dwelling place. Then the swan boat appears, and releasing Elsa's brother from the fatal spell of Ortrud, which had changed him into a swan, Lohengrin delivers the boy to Elsa's arms. She falls senseless on the shore, from which the boat, now guided by a dove, draws Lohengrin away to his distant home on Montsalvat. [*Lesson XIX, Part II; Lesson XII, Part IV.*]

87002 *Ho-yo-to-ho* (*''Die Walküre''*) *Wagner*

The magnificent battle-cry of the Valkyrie maidens is heard several times during the action of Wagner's ''Die Walküre.'' It is first given in its entirety by Brünnhilde during the first scene of the second act of this work. Wotan has commanded his favorite daughter, Brünnhilde, to ride to the conflict between Hunding and Siegmund, and to protect the Volsung in the struggle. As she leaves her father and climbs upward over the rocks, the battle-cry of the Valkyries is heard. [*Lesson IV, Part I; Lesson XIII, Part IV.*]

74684
35369 } *Ride of the Valkyries* (*''Die Walküre''*) *Wagner*

This famous excerpt from Wagner's ''Ring of the Nibelungs'' is the introduction to the third act of Wagner's ''Die Walküre.'' This great tone picture of the ride of the war-like Valkyrie maidens through the air serves to prepare the audience for the scene on the Valkyrie rock, where the sisters on their winged steeds await the arrival of Brünnhilde, with Sieglinde on her saddle bow. This is one of the greatest examples of the pure tone of the violins in all orchestral literature. [*Lesson XIX, Part II; Lesson XIII, Part IV.*]

64278 *Wotan's Farewell* (*''Die Walküre''*) *Wagner*

Wagner once said that the saddest music he ever wrote was the last scene of ''Die Walküre,'' where Wotan says farewell to his beloved daughter, Brünnhilde. As a punishment for disobeying him, and for guarding Siegmund in the conflict, Wotan decrees that Brünnhilde shall become mortal. He will put her into a deep sleep, and whoever shall awaken her shall claim her for his mortal bride. No more may she enter Walhalla. Brünnhilde then begs him to grant her request that only a fearless hero shall find her. [*Lesson XIII, Part IV.*]

17174 *Siegfried's Horn Call* *Wagner*

There never was a more beautiful theme written for the French horn than the joyous horn call of that happy, fearless child of the woods, the boy Siegfried, whose history is narrated by Wagner in ''The Ring of the Nibelungs.'' It is first heard in the opening of ''Siegfried'' and is used constantly throughout the opera associated with the hero. It is also heard in the same connection in ''Die Götterdammerung.'' [*Lesson XVI, Part III.*]

35369 *Siegfried's Death March* (*"Die Götterdämmerung"*) *Wagner*

This wonderful death march occurs as the musical interlude between the two scenes in the last act of Wagner's finale to "The Ring of the Nibelungs." After the treacherous murder of Siegfried, by Hagen, the men at the command of King Gunther carry on their shields the body of the hero back to the Hall of the Gibichungs. The sun has set and twilight darkens to night, a dense fog covers over the Rhine, and by means of this music, one is carried by Wagner on, on, to the castle by the Rhine, where Gutrune and Brünnhilde are awaiting the return of the hunters. In this music Wagner has epitomized the life of his hero in tones of grandeur and mighty strength. Those motives which have been associated with Siegfried's life are heard, but all are here woven into a polyphonic web of tone, which makes this "the greatest funeral oration in all musical literature."

One by one, yet tragically interrupted by the motive of "Death," the motives are heard which tell of the struggle of the Volsung hero against the fate which ultimately and surely is to crush the strength of the Gods. The "Heroism" and "Love of the Volsungs" play an important part in the opening of this tragic poem of death. The gleaming "Sword," followed by "Siegfried, the Guardian of the Sword," are the two motives next heard, leading to the "Horn Call," now so subtly metamorphosed that it assumes the greatest heroic importance. Woven with this motive is the "Love Motive," the whole resolving into the motive of "the Ring" as the movement ends with the "Death" chords with which it began. [*Lesson XIX, Part II; Lesson XVII, Part III; Lesson XIII, Part IV.*]

70080 *Walter's Prize Song* (*"Die Meistersinger"*) *Wagner*

The great prize song of "Die Meistersinger" was written by Wagner while in Paris, an exile from his native land. It is the most popular aria from Wagner's one comic opera, which tells of the customs and manners of the Meistersingers of Nurnberg in the sixteenth century. In the last act of the opera takes place the song contest, which occurs on the banks of the river Pegnitz, outside of the town of Nurnberg. By the singing of this song, the young Walter von Stolzing wins the contest and the hand of Eva, the maiden he loves. [*Lesson XIX, Part II; Lesson XIV, Part IV.*

68210 *Prelude* (*"Tristan and Isolde"*) *Wagner*

The greatest love story ever penned is that which Wagner took from the old Minnesinger legend of Gottfried von Strassburg, and gave to the world in 1865 as "Tristan and Isolde." The prelude to this work is cast in much the same mould as "Lohengrin"; beginning softly, it is devoleped through a long crescendo to a fortissimo climax, and then slowly dies away again. The whole work is woven on the themes of "Tristan" and "Isolde," in which are combined the motives of the "Glance," the "Magic Casket," the "Love Potion" and the "Deliverance by Death." Wagner's own description of the Prelude is the best analysis of this great work.

"A primitive, old love-poem which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge.

As the result of a happy mistake, she allows the couple to taste of the love-potion, which in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth there is no end to the longings, the demands, the joys and woes of love. The world power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains: longing—longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it Death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?'' [*Lesson XIV, Part IV.*]

55041 *Liebestod* (''*Tristan and Isolde*'') *Wagner*

The name of ''Isolde's Liebestod'' (or Love Death) was given to the closing scene of the music drama, ''Tristan and Isolde,'' by Franz Liszt. The scene takes place in the courtyard of Tristan's castle in Brittany, where Kurwenal has taken the wounded Tristan. Overcome with the excitement and joy of again seeing Isolde, Tristan tears open his wound; dies in her arms just as the shouting of the men proclaim the arrival of the boat of King Mark. The king, with Brangane and several of the knights, enters to tell Tristan he is forgiven and is to return to Cornwall. Isolde then raises herself and sings her last farewell to her lover as she expires on his dead body. This ''Love Death'' song is woven of the themes of the great love scene heard in the second act of the opera, ending with the great motif of ''Deliverance by Death.'' [*Lesson XIX, Part II; Lesson XIV, Part IV.*]

35494 *Spinning Song* (''*The Flying Dutchman*'') *Wagner*

This chorus, which was the first part of ''The Flying Dutchman'' to be written by the composer, occurs in the second act of the opera. The scene opens in Daland's home. His daughter, Senta, and her friends are spinning under the direction of Dame Mary. Senta, however, often sits lost in dreamy contemplation of the portrait of the Dutchman which hangs upon the wall. The merry whirring of the wheels provides a most unique and pleasing rhythmic background. The sinister motive, which later typifies the tragedy of the Dutchman, seems to indicate that Senta already has felt the force of his fate and longs to be his redeemer. [*Lesson XIX, Part II.*]

74758
74759 } *Overture* (''*Tannhäuser*'') *Wagner*
74768

As the best description of the most popular of Wagner's compositions, the Overture to ''Tannhäuser,'' we quote the composer's own words:

''At the commencement the orchestra represents the song of pilgrims, which as it approaches grows louder and louder and at length recedes. It is twilight. As night comes on magical phenomena present themselves. A roseate-hued and

fragrant mist arises, wafting voluptuous shouts of joy to our ears. We are made aware of the dizzy motion of a horribly wanton dance. These are the seductive, magic spells of the Venusberg, which at the hour of night reveal themselves to those whose breasts are inflamed with unholy desires. Attracted by these enticing phenomena, a tall and stately figure appears; it is Tannhäuser, the Minnesinger. Proudly, exulting, he trolls forth his jubilant love song as if to challenge the wanton, magic crew to turn their attention to himself. Wild shouts respond to his call, the roseate clouds surround him more closely; its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural power of vision, he perceives in the dim, seductive light spread out before him an unspeakable lovely female figure; he hears a voice, which with its tremulous sweetness sounds like the call of sirens promising to the brave the fulfillment of his wildest wishes. It is Venus herself whom he sees before him. He is drawn into the presence of the goddess and with the highest rapture raises a song in her praise. As if in response to his magical call, the wonder of the Venusberg is revealed to him in its fullest brightness, boisterous shouts of wild delight re-echo on every side. Bacchantes rush hither and thither in their drunken revels, and dragging Tannhäuser into their giddy dance deliver him over to the goddess, who carries him off, drunken with joy, to the unapproachable depths of her invisible kingdom. The wild throng then disperses and the commotion ceases. A voluptuous, plaintive, whirring sound now stirs the air and a horrible murmur pervades the spot where the enrapturing, profane, magic spell has shown itself and which now again is overshadowed by darkness. Day at length begins to dawn and the song of the pilgrims is heard in the distance. As their song draws nearer and day succeeds to light, that whirring and murmuring in the air, which but just now sounded like the horrible wail of the damned, gives way to more joyful strains; till at last when the sun has risen in all its splendor, and the pilgrims' song with mighty inspiration proclaims to the world and to all that lives salvation won, its surging sound swells into a rapturous torrent of sublime ecstasy. This divine song represents to us Tannhäuser's release from the curse of the unholiness of the Venusberg. Thus all the pulse of life palpitates and leaps for joy in this song of deliverance, and the two divided elements, spirit and mind, God and Nature, embrace each other in the holy uniting kiss of love.'' [*Lesson XII, Part III.*]

17563 *Pilgrims' Chorus* (''*Tannhäuser*'') *Wagner*

This great Pilgrims' Chorus from ''Tannhäuser'' occurs in the last act of Wagner's opera. The pilgrims have completed their penitential journey to Rome, and once more see their native land, which they greet with joy. [*Lesson V, Part I.*]

17133 *Pilgrims' Chorus* (''*Tannhäuser*'') *Wagner*

This arrangement of Wagner's ever-popular ''Pilgrims' Chorus,'' from ''Tannhäuser,'' gives an unusual example of the deep sonority of the brasses, which here admirably reflects the religious character of this remarkable composition. [*Lesson XIV, Part III.*]

88154 *Wolfram's Aria Evening Star* (''*Tannhäuser*'') *Wagner*

This ever-popular aria for baritone in its rightful place in opera is taken from the third act of Wagner's ''Tannhäuser.'' The faithful Wolfram has watched with Elizabeth the return of the pilgrims in the sunset. After her appeal to the Virgin, she turns and climbs the rocky path up to the Wartburg Castle.

Wolfram watches her retreating form, and then, taking his minstrel harp, he sings this air. [*Lesson XII, Part IV.*]

*—— *Prelude* (*Vorspiel*) (*"Lohengrin"*) *Wagner*

It was with "Lohengrin" that Wagner first used the overture to prepare the audience for the action of the scene, which was to follow, so he deliberately departed here from the use of the orthodox form of overture, and in this Vorspiel tells of the descent of the Holy Grail, as it was brought by the angels and delivered into the hands of the holy Titurel, who built for its shrine the Castle of Montsalvat. One writer has said that this Vorspiel is "a mighty web of sound woven on the single theme of the Holy Grail." The motive is heard at first softly in the highest register of the divided violins; it is taken up by the deeper strings, and, gradually increasing in volume until it is finally loudly intoned by the trombones; then as silently the theme dies away with a long diminuendo to the high tones of the strings again.

"To the enraptured look of the highest, celestial longing for love, the clearest blue atmosphere of Heaven at first seems to condense itself into a wonderful, scarcely perceptible, but magically pleasing vision; with gradually increasing precision the wonder-working angelic host is delineated in infinitely delicate lines as, conveying the holy vessel (the Grail) in its midst, it insensibly descends from the blazing heights of Heaven. As the vision grows more and more distinct, as it hovers over the surface of the earth, a narcotic, fragrant odor issues from its midst; entrancing vapors well up from it like golden clouds, and overpower the sense of the astonished gazer, who from the lowest depts of his palpitating heart feels himself wonderfully urged to holy emotions. Imparting comfort the nearer it approaches, the divine vision reveals itself to our entranced senses, and when at last the holy vessel shows itself in the marvel of undraped reality, and clearly revealed to him to whom it is vouchsafed to behold it as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the lights of a heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. With chaste rejoicing, and smilingly looking down, the angelic host mounts again to Heaven's heights; the source of love, which had dried up upon the earth, has been brought by them to the world again—the Grail they have left in the custody of pure-minded men, in whose hands its contents overflow as a source of blessing and the angelic host vanishes in the glorious light of Heaven's blue sky, as before it thence came down." [*Lesson II, Part III; Lesson XXVIII, Part III.*]

74749 *Elsa's Dream* (*"Lohengrin"*) *Wagner*

This beautiful aria for soprano occurs in the first act of "Lohengrin." King Henry has called before him the Court of Brabant, and Elsa is told that she must answer the charges of murdering her brother, brought against her by Frederick von Telramund. She answers in this song. [*Lesson XII, Part IV.*]

64013 *King's Prayer* (*"Lohengrin"*) *Wagner*

This great aria for basso occurs in the first act of Wagner's "Lohengrin." The scene shows King Henry's judgment court, on the banks of the River Scheldt, above Antwerp. The Swan Knight appears in defense of the accused Elsa. Before the duel takes place the king arises and calls upon heaven to be the true judge between the combatants. [*Lesson XIV, Part III; Lesson XII, Part IV.*]

* In preparation.

35494 *Bridal Chorus* (*"Lohengrin"*) *Wagner*

This well-known chorus from "Lohengrin," usually heard at wedding ceremonies, is sung by the bridal procession of Lohengrin and Elsa, as they lead the Swan Knight and his bride to the nuptial chamber at the beginning of the third act of "Lohengrin." [*Lesson VI, Part I; Lesson XII, Part IV.*]

74406 *Amfortas Prayer* (*"Parsifal"*) *Wagner*

This scene follows the "Procession of Knights," and occurs in the third act of "Parsifal." The wretched King Amfortas has for many years refused to uncover the Grail, but the knights have demanded that on Good Friday the sacred feast shall once more be celebrated. To the hall of the Grail they bring the suffering king, and as his train enter they pass the funeral procession of Amfortas' father, King Titurel. Raising himself on his couch, Amfortas turns to the bier and cries in anguish:

My father! highest venerated hero!
Oh! thou who doth in heavenly heights
Behold the Saviour
* * * * * * * *
Beg him to release me from this life, and grant me death!

[*Lesson XIX, Part II; Lesson XIV, Part IV.*]

18627 *America, the Beautiful* *Ward*

One of the most beautiful and dignified of the patriotic songs of America is "America the Beautiful." The words are by Katherine Lee Bates, Professor of English at Wellesley College, and the music is the well-known church hymn, "Materna," which was arranged by the well-known hymn writer, Samuel A. Ward. [*Lesson XII, Part I.*]

64403 *Mignonette* *Weckerlin*

This dainty song belongs to the French type of "Bergerette," which was popular during the days of Marie Antoinette. These charming Romances, sung in the court drawing-rooms, were supposed to be replicas of the songs of the folk; and, just as the court ladies loved to dress as Shepherdesses, and play at farming in "Little Tianon," so they loved to sing these simple airs. The best of the "Bergerettes" were collected and published by Jean Baptiste Weckerlin (1821-1910), who was the greatest authority of the folk music of France.

"Mignonette" is a charming and almost perfect example of the "Bergerette." [*Lesson XVIII, Part I.*]

74100 *All Through the Night* *Welsh*

This song is set to an old Welsh air, originally known as "Poor Mary Ann" ("Ar Hyd y Nos" in Welsh). It is a most interesting example of the earliest folk song, the first phrase of four measures being here twice repeated. This is a perfect example of binary form. [*Lesson VIII, Part I; Lesson XXVII, Part I; Lesson XII, Part I.*]

64141 *Mentra Gwen* *Welsh*

This charming old Welsh serenade belongs to the class of legendary folk-songs. In its present version it was published in Blind Parry's collection of Old Welsh airs, which was published in 1781.

The stars in Heaven are bright
Lovely Gwen, lady mine!
The moon is full to-night,
Lady mine!
O deign to smile upon me
Cast but one kind look on me,
While here I wait upon thee,
Longing for thee, lady mine!

The night wind passing by
Lovely Gwen, lady mine!
To thee wafts many a sigh,
Lady mine!
The flowers around are sleeping,
And pearly tears are weeping.
While I my guard am keeping,
Longing for thee, lady mine!

[*Lesson XXVII, Part I.*]

64764 *The Dove* — *Welsh*

This is a very old Welsh song. The words are of the same character as those of the "dove songs" found among the folk of many nations. The lover begs the dove to carry his message to his loved one. [*Lesson XIV, Part I; Lesson XXVII, Part I.*]

72812 *Men of Harlech* — *Welsh*

This song, which is the national anthem of Wales, dates from the fifteenth century. Harlech is the name of a small town on the Welsh coast, where is located a famous fourteenth century castle. In 1468 the castle was forced to surrender, after many years resisting the Yorkist invaders. This song dates from that day. The English words are by John Oxenford. [*Lesson XXVII, Part I.*]

74051 *Souvenir de Moscow* — *Wieniawski*

Henri Wieniawski (1835-1880) was a famous Polish violinist, who spent much of his life touring throughout Europe as a virtuoso. He came to America, in 1872, with Anton Rubinstein. While all of his works were written with the thought of giving the greatest possible technical opportunity to the performer, Wieniawski has also used the rhythms and characteristic melodies of his native land. This composition is very free in form; it incorporates many Polish and Russian characteristics, but it also illustrates the different technical possibilities of the violin. [*Lesson III, Part III; Lesson XX, Part III.*]

74119 *Crossing the Bar* — *Willeby*

This is a beautiful setting to Tennyson's well-known and exquisite song. [*Lesson X, Part I.*]

35270 *Intermezzo* (*"Jewels of the Madonna"*) — *Wolf-Ferrari*

No work of modern days has met with such immediate success as "The Jewels of the Madonna," which was given its initial performance in Italian by the Chicago Opera Company, in January, 1912.

In this work Wolf-Ferrari has told the story of a commonplace incident of every day life, in Naples, and the score reflects all the folk music of this interesting place. The work opens without an orchestral overture, but there are beautiful entr'actes or intermezzi between each act. It will be recalled that this is a favorite custom of Italian composers, the Intermezzo from "Cavalleria Rusticana" being a striking example. This intermezzo precedes Act III of the opera. [*Lesson XVI, Part I; Lesson XXVII, Part II; Lesson XXII, Part IV.*]

Analyses

17582 *Song of a Thousand Years* — *Work*

Henry Clay Work (1832-1882) was not a trained musician but he possessed a very distinct appreciation for the musical needs of the America of his time. As Louis Elson says, "Work sounded the most characteristic note of all the American composers of his day and his songs give almost every note in the gamut of expression, from sarcasm to triumph, from gaiety to military glory." Work is best known as the author of "Marching Through Georgia" the music of which is the most truly patriotic in character of any American national air. "The Song of A Thousand Years" belongs to the Civil War period. [*Lesson XXIX, Part II.*]

88480 *La Paloma* — *Yradier*

Of the many "Dove Songs" to be found in folk music, the best known is this Spanish song by Sebastian Yradier, which is equally popular in Spain, South America and Mexico.

If to thy window ever shall come a wee dove,
Treat it with kindness, for thou wilt find 'tis me, love,
Do, my darling, I pray! Thou must give me thy love, ah!
So come with me, come with me darling,
Come with me where I dwell!
Do, my darling, I pray!
Thou must give me thy love, ah!
So come with me, come with me, darling,
Come with me where I dwell!

Copy't 1907, by G. Schirmer.

[*Lesson XIV, Part I.*]

55102 *The Fountain* — *Zabel*

This is a charming tone picture, descriptive, as its title implies, of the play of the fountain. It gives an excellent idea of the possibilities of the harp. Zabel (1822-1883) was a Berlin composer of many ballets, dances and military marches. [*Lesson VII, Part III.*]

64562 *Polish Dance* — *Zimbalist*

This is a brilliant arrangement of an old Polish dance for violin by Efrem Zimbalist. The characteristic, national traits of Polish music will be easily recognized as one of the striking features of this composition. [*Lesson XXIII, Part I.*]

64727 *Two Folk Songs (Russian)* — *Zimbalist*

These two folk songs of "Little Russia" have been arranged by Efrem Zimbalist, the well-known violinist and composer. "Little Russia" is a district bordering on the Ukraine, where there have always been found the most interesting of all the Slavic folk songs. Zimbalist has here combined two of these old tunes making one modern song. [*Lesson XXII, Part I.*]

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Pronunciation Table—Artists, Composers, Operas and Titles

Abt (*Ahbt*)
Acerbi (*Ah-cher'-bee*)
Adagio lamentaso (*Ah-dagh'-yo 'lah-ment-oh'soh*)
Adelaide (*Ah-duh-lah-ee'-duh*)
Africana (*Af-ree-kah'-nah*)
Aïda (*Ah-ee'-dah*)
Alda (*Ahl'-dah*)
Amaryllis (*Ah-mahr-yl'-lees*)
Amato (*Ah-mah'-toh*)
Ambroise (*Ahm-bro-ees*)
Ancona (*Ahn-koh'-nah*)
Andrea Chenier (*Ahn-dray'-ah Sheh-neay'*)
Andreef (*An-dree'f*)
Arditi (*Ahr-dee'-tee*)
Arne (*Arn*)
Ase (*Oh-seh*)
Attila (*At-til-lah*)
Aubade Provençale (*Ohbahd' Proh-von-sahl'*)
Auber (*Oh'-bare*)
Audran (*Oh-drahn'*)
Bach (*Bahkh*)
Badinage (*Bah-dee-nahsh'*)
Balalaika (*Bal-lah-lie-kah*)
Balfe (*Balf*)
Ballo in Maschera (*Bah'loh-een Mahs-keh-rah*)
Banda de Policia (*Bahn-dah-day Po-lee-see'-ah or, thee-ah*)
Banda Pabellon de Rosas (*Bahn-dah Pah-bel'-yon day Ro'-zahz*)
Barcarolle (*Bahr-kah-roll'*)
Barbaini (*Bahr-bah-ee'-nee*)
Barbiere di Siviglia (*Bahr-beay'-reh dee See-veel'-yah*)
Bayreuth (*By'-roit*)
Beethoven (*Bay'tow-ven*)
Behrend (*Beh'-rend*)
Bellini (*Bell-lee'-nee*)
Bergère Légère (*Bairr-zhair'-Lay-zhair'*)
Beriot (*Bay'-ree-oh*)
Berlioz (*Bair'-lee-oz*)
Bizet (*Bee-zay'*)
Bleking (*Blay'-king*)
Blockx (*Blocks*)
Blumenthal (*Blu'-men-tahl*)
Boethius (*Bo-ee'ti-us*)
Bohême (*Bow-ehm'*)
Bohm (*Bome*)
Boieldieu (*Bwahl-dyuh*)
Boïto (*Boh-ee'-toh*)
Boninsegna (*Bon-neen-sayn'-yah*)
Bononcini (*Bo-non-chee'-nee*)
Bourdon (*Boor'-dohn*)
Bourrée (*Boor-ray'*)
Brahms (*Brahmss*)
Brambilla (*Bram-beel-lah*)
Braslau (*Brass'-low*) (*ow as in how*)
Brescia (*Bresh'-sha*)
Brindisi (*Brin-dee-see*)
Burmeester (*Bur'-mee-ster*)
Caccini (*Kah-chee'-nee*)
Caïd (*Kah'-eed*)
Calvé (*Kahl-veh'*)
Campanari (*Kahm-pahn-ah'-ree*)
Caronna (*Kahr-rohn'-nah*)
Carrousal (*Kar-rou-sall'*)
Caruso (*Kah-roo'-soh*)
Cavalieri (*Kah-vahl-yair'-ee*)
Cavalleria Rusticana (*Kah-vahl-eh-ree'-ah Roos-tih-kah'-nah*)
Cesti (*Chehs'-tee*)
Chaminade (*Shah-mee-nahd'*)
Charpentier (*Shar-pon'-tee-ay*)
Cherubini (*Keh-roo-bee'-nee*)
Chopin (*Sho-pahn*) (*Nasal*)
Cigada (*Chee-gah'-dah*)
Clement (*Klay-mohn'*)
Codolini (*Koh-doh-lee'-nee*)
Coenen (*Ko'-nen*)
Colazza (*Koh-lat'-zah*)
Concerto (*Con-cher'-to*)
Contes d'Hoffman (*Kahnt doff'-mahn*)
Corsi (*Kor'-see*)
Cöthen (*Kay'-ten*)
Couperin (*Koo-per-rahn*)
Crestani (*Kres-tah'-nee*)
Cui (*Kwee*)
Cygne, Le (*Luh Seen'-yuh*)
Czardás (*Tshahr'-dahss*)
Czerny (*Chair-nee*)
d'Albert (*Dahl'-bare*)
Dalmores (*Dal-moh-race'*)
David (*Dah'-veed*)
Debussy (*Duh-bus'-see*)
de Gogorza (*Deh Goh-gor'-tha*)
d'Hardelot (*Dard'-loh*)
d'Indy (*Dan'-dy*)
Delibes (*Duh-leeb'*)
de Luna (*deh-Loo'-nah*)
de Pachmann (*duh-Pahk'-man*)
de Sarasate (*Sar-ah-sah'-tay*)
de Segurola (*Say-goo-roh'-lah*)
Destinn (*Dess'-tinn*)

Don Carlos (*Don Kahr'-los*)
Don Giovanni (*Don Jh-vahn'-nee*)
Donizetti (*Don-i-tzet'-tee*)
Don Juan (*Don Huahng'*)
Don Pasquale (*Don-Pahss-quah'-leh*)
Donne Curiose (*Don-neh Koo-ree-oh'-seh*)
Drdla (*Derd'-lah*)
Dubois (*Du-bwah'*)
Dukas (*Du'-kah*)
Dvořák (*Dvor'-zhak*)
Eames (*Aynz*)
Ein feste Burg (*Eyn Fes'-tuh Boorg*)
Elgar (*El'-gahr*)
Elman (*Ell'-mahn*)
Elisir d'Amore (*Ay-lee-seer' dam-oh'-reh*)
En Bateau (*Ohn Bah-toe*)
Ernani (*Ayr-nah'-nee*)
Exultate Juste (*Ek-sool-tah'-tay Yoos'-tay*)
Fackeltanz (*Fah'-kell-tahns*)
Falkenstein (*Fal'-ken-sthine*)
Falstaff (*Fahl-stahf*)
Farrar (*Fah-rah*)
Faure (*Fohr*)
Faust (*Fowst*)
Favorita (*Fah-voh-ree'-tah*)
Fedora (*Fay-doh'-arh*)
Ferree (*Fer-ray'*)
Fidelio (*Fee-deh'-lee-oh*)
Filiae Jerusalem (*Feel'-yeah Yay-roo'-zah-lem*)
Fille du Regiment (*Feeyeh deu Rayzh'-ee-mong'*)
Flauto Magico (*Flau'-toh Maj'-ee-koh*)
Flotow (*Floh'-toh*)
Fornia (*For'-nee-ah*)
Forza del Destino (*Fort'-zah del Des-tee'-noh*)
Fra Diavolo (*Frah Deah'-voh-loh*)
Francesco (*Frahn-chayss'-koh*)
François (*Frahn-swah*)
Frank (*Frahnk*)
Franz (*Frahntz*)
Freischütz (*Fry'-sheutz*)
Gade (*Gah'-deh*)
Galli-Curci (*Gal-lee Kur'-chee*)
Galvany (*Gahl-vah-nee*)
Gasparone (*Gahs-par-oh'-neh*)
Gavotte (*Gah-vott'*)
Genée (*Zheh-neh'*)
Germania (*Jaer-mah'-nee-ah*)
Gerville-Réache (*Zher-veel Ray-ahsh'*)
Giacomelli (*Jah-koh-mell'-ee*)
Gialdini (*Jahl-dee'-nee*)
Gilibert (*Zeel'-ih-bear*)
Gillet (*Zhil-lay'*)
Gioconda (*Zhoh-kon'-dah*)
Gluck (*Glook*)
Giordano (*Zhe-or-dah-no*)
Godard (*Go-dahr*)
Gomez (*Goh'-mez*)
Goritz (*Go'-ritz*)
Gottschalk (*Got'-shalk*)
Gounod (*Goo'-noh*)
Granados (*Grahn-ah'-dos*)
Grieg (*Greeg*)
Grodski (*Grod-skee*)
Gründfeld (*Greun'-feld*)
Guido (*Gwee'-do*)
Guilmant (*Geel-mohn'*)
Halevy (*Ah-leh'-vee*)
Hambourg (*Hahm-boorg*)
Händel (*Hen'-dell*)
Hänsel und Gretel (*Haen'-zel oondt Gray'-tel*)
Hasselman (*Hahs'-sel-mahn*)
Haydn (*High'-dn*)
Hayden (Quartet) (*Hay'-den*)
Héroique (*Ah-roh'-eek'*)
Herold (*Ay'-rold*)
Hérodiade (*Ay'-rohd-yadd'*)
Hippolyte et Aricie (*Ip-pol-leet' eh Ar-ee-see*)
Hubay (*Oo-by*)
Hugenots, Les (*Lay Oog'-noh*)
Huguet (*Oo-geh'*)
Humperdink (*Hoom'-per-dink*)
Il Guarany (*El Gair-ah-nay*)
Il Pensieroso (*El Pen-see-ay-roh'-soh*)
Inflammatus (*In-flah-mah'-toos*)
Intermezzo (*Inter-med'-so*)
Iphigenia in Aulis (*Ee-fee-zhay'-nee-ah in Au'-liss*)
Iris (*Ee-ris*)
Isolde (*E-zol'-duh*)
Jadlowker (*Yad-loaf'-ker*)
Jakobowski (*Yah-koh-boff'-skee*)
Jensen (*Yen'-sen*)
Joachim (*Yo-ahk-im*)
Jocelyn (*Joss'-lin*)
Jolie Fille de Perth (*Zho-lee' Feey-duh' Pairt*)
Jomelli (*Yo-mel'-ee*)
Jongleur (*Zhon-gleur'*)
Joseffy (*Yo-sef'-fee*)
Josquin Depres (*Zhos-kan' Duh-pray*)
Journet (*Zhur-nay*)
Judas Maccabaeus (*You'-dahss Mah-kah-bay'-uhss*)
Juive, La (*Lah-Zhoo-eev'*)
Kamarinskaia (*Kah-mahr-ins-kah'-yah*)
Kammenoi Ostrow (*Kahm'-ayn-ohr Oss-troh'-roh*)
Kjerulf (*Kyer'-oolf*)
Königskinder (*Kuhnigs-kin-der*)
Kreisler (*Krice'-ler*)

Pronunciation

Kubelik (*Koo'-beh-leek*)
Lakmé (*Lak-may'*)
Lalo (*Lah-low'*)
La Juive (*Lah Zhoo-eev'*)
Lecocq (*Le-coke'*)
Lemmoné (*Lem-mo'-neh*)
Leoncavallo (*Lay-ohn-kah-vahl'-low*)
Liebesfreud (*Lee'-bess-froyd*)
Liebestraum (*Lee'-bes-troum*)
Linda Mia (*Lin'-dah Mee'-ahQ*
L'Isle, de (*Duh-Leel'*)
Liszt (*List*)
Loewe (*Luh'-vuh*)
Lohengrin (*Loh'-en-grin*)
Lombardi (*Lohm-bar-dih*)
Lucia (*Loo-chee'-ah*)
Lucrezia Borgia (*Loo-krez'-yah Bor'-jah*)
Lully (*Luh'-lee*)
Maggini (*Mad-jee'-nee*)
Mandolinata, La (*Lah Man-doh-lee-nah'-tah*)
Manon Lescaut (*Man-on' Les-koh'*)
Marseillaise (*Mahr-say-yaiz'*)
Martinelli (*Mar-tin-el-lih*)
Martucci (*Mahr-tootch'-ee*)
Masaniello (*Mah-san-nyel'-loh*)
Mascagni (*Mas-kahn'-yee*)
Mascotte (*Mas-kot'* or *Mas'-kot*)
Masse (*Mah-say'*)
Massenet (*Mass'n-nay'*)
Matzenauer (*Mahtz'-en-auer*)
Mazurka (*Mah-zoor'-kah*)
Mefistofele (*May-phee-stoh'-feh-leh*)
Meistersinger (*My'-ster-zinger*)
Mendelssohn (*Men'-d'lsohn*)
Mentra Gwen (*Men'-trah Gven'*)
Meyer (*My'-er-baer*)
Michailowa (*Mee-hay'-lo-wah*)
Mignon (*Meen-yon'*)
Mikado (*Mi-kah'-doh*)
Mileri (*Mee-ler'-ee*)
Minolfi (*Meen-ol'-fee*)
Mirella (*Mih-rel'-lah*)
Molodka (*Moh-lod'-kah*)
Monteverde (*Mon-teh-vair'-dee*)
Moscheles (*Mosh'-eh-les*)
Moszkowski (*Mos-koff'-skee*)
Mozart (*Moh'-tsart*)
Natoma (*Nah-toh'-mah*)
Nicholai (*Nee-koh-lie*)
Niebelung (*Nee'-bel-oong*)
Norma (*Nor'-mah*)
Nozze di Figaro (*Not-zeh dee Feé-gahr-oh*)
Oberon (*Oh'-ber-on*)
Offenbach (*Of'-fen-bahk*)
Offertorio e communione (*Of-fer-toh'-re-oh ay com-moo-nee-oh'-nah*)
Orfeo ed Euridice (*Or-feh'-oh ayd Ay-oo-ree-dee'-cheh*)
Orientale (*Oh-rohn-tahl'*)
O sole mio (*Oh-soh'-lay mee'-oh*)
Otello (*Oh-tel'-loh*)
Ottoboni (*Ot-to-bo'-ni*)
Oxdansen (*Oks'-dan-zen*)
Paderewski (*Pad-er-ef'-skee*)
Paganini (*Pahg-ah-nee'-nee*)
Pagliacci (*Pahl-yat'-chee*)
Paladilhe (*Pa-lah-dee'-leh*)
Palestrina (*Pah-les-tree'-nah*)
Paoli (*Pah'-oh-lee*)
Parsifal (*Par'-see-fahl*)
Pasquale (*Pahs-quah'-lay*)
Peer Gynt (*Pair Gint*)
Pergolesi (*Pair-go-lay'-zy*)
Pescatori di Perle (*Pes-kah-toh'-ree dee Pairl*)
Pessard (*Pes-sar'*)
Philémon et Baucis (*Fee-lay-mohn' ay Bow-sees'*)
Pierné (*Pyair-nay'*)
Pietro Deiro (*Peay'-troh Deer'-o*)
Pini-Corsi (*Pee-nee-Kor-sih*)
Pinsuti (*Pin-soo'-tee*)
Pique Dame (*Peek Dahm*)
Plançon (*Plahn'-sohn'*)
Ponchielli (*Pohn-kee-ell'-ee*)
Porpora (*Por'-poh-rah*)
Preve (*Pray'-veh*)
Propheté (*Pro-feh't'* or *Proph'-et*)
Puccini (*Poo-chee'-nee*)
Puritani (*Poo-ree-tah'-nee*)
Pythagoras (*Pi-thag'-o-ras*)
Rachmaninoff (*Rakh-mah'-neeh-noff*)
Rakoczy (*Rah-koh' tshee*)
Rameau (*Rah-moh'*)
Recitative (*Ray-see-ta-teef'*)
Reger (*Ray'-ger*)
Regina di Saba (*Ray-jee'-nah dee Sah'-bah*)
Rienecke (*Rye'-neck-eh*)
Reiss (*Rice*)
Reitz (*Rights*)
Remenyi (*Reh-men'-yee*)
Rheingold (*Rine'-goldt*)
Rigoletto (*Rig-oh-let'-toh*)
Rimsky-Korsakoff (*Rim'-skee Kor-sa'-kof*)
Rinaldo (*Ree-nahl'-doh*)
Robert le Diable (*Roh-ber leh Dee-ah'-bl*)
Roi de Lahore (*Rooah'-duh Lah-ohr'*)
Rossini (*Ros-see'-nee*)
Rothier (*Roh-teay*)
Rubenstein (*Roo'-bin-sthine*)
Ruffo (*Ruff'-oh*)

Sachs (*Sahks*)
Safranek (*Sahf'-rahn-ek*)
Saint-Saëns (*Sahn-Sohns'*) (*nasal*)
Sakuntala (*Sak-koon'-tah-lah*)
Sala (*Sah'-lah*)
Salome (*Sal-oh-may*)
Sammarco (*Sahm-mar'-koh*)
Samson et Dalila (*Sam-sohn' ay Dah-lee-lah'*)
Sangiorgi (*Sahn-jor'-jee*)
Sarasate (*Sar-ah-sah'-tay*)
Sassoli (*Sass'-oh-li*)
Scharwenka (*Shar-ven'-ka*)
Scheherazade (*Shay-hay-rah-tsah-deh*)
Scherzo (*Shair'-tsoh*)
Schubert (*Shoo'-bairt*)
Schumann (*Shoo'-mahn*)
Schumann-Heink (*Shoo'-man-Hynk'*)
Schütz (*Shuhts*)
Scipioni (*Shee-pee-oh'-nee*)
Scotti (*Scot-tee*)
Segreto di Suzanna (*Seh-gray'-toh dee Soo-zan'-nah*)
Segurola (See "de Seg.")
Sembrich (*Zem'-brihk*)
Semiramide (*Seh-mee-rahm'-ee-deh*)
Sgambati (*Sgam-bah'-tee*)
Siegfried (*Zeeg'-freed*)
Sillich (*Sil'-lik*)
Silcher (*Zill'-hker*)
Sirota (*Zee-ron'-tah*)
Slezak (*Slay'-zahk*)
Smetana (*Smay-tah'-nah*)
Söderman (*Zuh'-der-mahn*)
Sonnambula (*Son-nahm'-boo-lah*)
Spindler (*Shpind'-laer*)
Stabat Mater (*Stah'-baht Mah'-ter*)
Stradivarius (*Strah-dee-vah-re-us*)
Strauss (*Strouss*)
Suicidio (*So-ee-chee'-de-oh*)
Suppé (*Soup-pay*)
Svendsen (*Svent'-sen*)
Tamagno (*Tah-mahn'-yoh*)
Tambourin (*Tahm-boor-ahn'*)
Tannhäuser (*Tahn'-hoy-zer*)
Tetrazzini (*Tet-trah-tzee'-nee*)
Thaïs (*Tah-eece'*)
Thibaut (*Tee'-bo*)
Thomas (*To-mah*)
Thomé (*Toe-may'*)
Titl (*Tee'-tl*)
Toreador et Andalouse (*Toy-ray-ah-dor' ay Ahn-dah-loose'*)
Tosca (*Toss'-kah*)
Toscanini (*Tos-kan-nee'-nee*)
Träumerei (*Troy-muh-rye'*)
Trentini (*Tren-tee'-nee*)
Traviata (*Tra-veeah'-tah*)
Trovatore (*Troh-vah-tohr'-eh*)
Tschaikowsky (*Chi-koff'-skee*)
Ugonotti (*Oo-goh-not'-tee*)
Valls (*Vallz*)
Vanka (*Vahn-kah*)
Van Rooy (*Vahn Roy'*)
Verdi (*Vair'-dee*)
Vespri-Siciliani (*Ves'-pree See-chee-e-a'-nee*)
Vessella (*Ves-sel'-lah*)
Viafora (*Vee-ah-fohr'-ah*)
Vieuxtemps (*Vyuh-tohn'*)
Vivandière (*Vee-vahn-deair'*)
Voce di Primavera (*Voh'-tshay dee Pree-mah-vay'rah*)
Vogel als Prophet (*Foh'-gell ahlss Proh-fate'*)
von Suppé (*Von Soo-pay*)
Wagner (*Vahg'-ner*)
Waldteufel (*Vahld'-toi-fell*)
Walküre (*Vahl-keuh'-ruh*)
Wartburg (*Vart'-boorg*)
Weber (*Vay'-ber*)
Weimar (*Vy'-mar*)
Werther (*Vear'-ter*)
Wieniawski (*Vee-en-yaff'-skee*)
Wilhelm (*Vill-helm*)
Wilhelmj (*Veel-hel'-mih*)
Willaert (*Veel'-ehrt*)
Wolf (*Vohlf*)
Wolf-Ferrari (*Vohlf-Fair-ah'-ree*)
Xerxes (*Zehr'-seez*)
Yradier (*Ee-rah-deay'*)
Ysaye (*E-sah'-ee*)
Zabel (*Tsah'-bell*)
Zaccaria (*Zak-kah-ree'-ah*)
Zaza (*Zah'-zah*)
Zephir (*Tsay'-fear*)
Zerola (*Zer'-o-lah*)
Ziehrer (*Tse'-rer*)
Zimbalist (*Zim'-bal-ist*)

Index of Choruses Suggested

Page

Adoramus Te (Palestrina) 64
All That's Good and Great (Spanish) 37
All Through the Night (Welsh) 24, 30, 54
Aloha-oe (Hawaiian) 16
Almighty Lord—Prayer from "Cavalleria Rusticana" (Mascagni) 141
Amaryllis (Ghys) 24, 64
America 28
And the Glory of the Lord, "Messiah" (Händel) 202, 208
Angel, The (Rubinstein) 119
Annie Laurie (Scott) 56
Antioch (Old Hymn) (Händel) 84
Arise to the Good and the True (French) 40
Ash Grove (Old Welsh) 57
Auld Lang Syne (Scotch) 30, 56
Ave Maria (Gounod) 141
Away with Melancholy (Mozart) 25

Baal, We Cry to Thee, "Elijah" (Mendelssohn) 141, 220
Ballade of Jeanne d'Arc (Old French) 64
Barbara Allen (Old English) 30, 58
Barcarolle (Brahms) 18
Barcarolle (Neapolitan) 35
Battle Hymn of the Hussites (Bohemian) 42
Believe Me If All Those Endearing Young Charms (Moore) 15, 52
Bell Doth Toll, The (French Round). 40
Bells of Aberdovey (Old Welsh) 25
Ben Bolt (Kneass) 18
Bendemeer's Stream (Moore) 52
Blacksmith, The (Brahms) 117
Blacksmith, The "Marriage of Figaro" (Mozart) 94, 213
Blow, Gentle Gales (Bishop) 131
Blue Danube Waltz (Strauss) 141
Boat Song, "Oberon" (von Weber...104
Boat to Cross the Ferry (Old English) 24, 58
Bosnian Shepherd's Song (Hungarian) 33, 44
Brabançonne, La (Belgian) 32
Bridal Chorus, "Lohengrin" (Wagner) 114, 228
Bridal Chorus, "Cavalleria Rusticana" (Mascagni) 129
Broken Ring, The (Gluck) 91, 212
Brooklet In the Wood (Rheinberger).125
Butterfly, The (Old French) 64

Page

By Babylon's Wave (Gounod) 141
By the Moon's Pale Light (Old French) 40
By Peaceful Hearth, "Die Meistersinger" (Wagner) 114

Campbells are Coming, The (Scotch). 56
Canst Thou Count the Stars? (German) 41
Captive (From Art Songs) (Händel). 84
Cavalry Catch (Sibelius) 121
Chalet Girls' Sunday (Ole Bull) 121
Chorale (Michael Praetorius, 1586-1610) 64
Chorale (Johann Gruger) 64
Chorus from Finale, "Lucia di Lammermoor" (Donizetti) 222
Columbia, the Gem of the Ocean..... 30
Come, O Creator (Beethoven) 97
Come Unto Him, "The Messiah" (Händel) 87
Come Unto These Yellow Hills (English) 58
Come Where My Love Lies Dreaming (Foster) 61
Come, Ye Disconsolate (von Weber)..218
Comin' Thro' the Rye (Scotch)..... 56
Country Wedding, The (Bohemian Folk Song)..... 42
Cradles, The (Gabriel Faure) 127
Cradle Song (Favorite of Jenny Lind) (Swedish) 50
Cradle Song (Schubert) 100
Cuckoo, You Sing So Clear (German). 41

Daisies, The (Catalan Folk Song).... 37
Dannebrog, The (Denmark)..... 33
Darky Lullaby ("Humoresque") (Dvořák) 123
Daybreak (Faning) 141
Devotion (Arranged from "Cavalleria Rusticana") (Mascagni) 129
Dove, The (La Paloma) (Yradier).. 142
Drink to Me Only With Thine Eyes (Old English) 24, 58

Early to Bed (Old French Round)... 40
Ebb and Flow (Norwegian Folk Song) 48
Elégie (Massenet) 127
Estudiantina (Lacome) 141
Evening Hymn of St. Ambrose (Piericini) 64
Evening Star (Vincent D'Indy).....127

Page

Fading, Still Fading (Portuguese)... 37
Far Above Us Sails the Heron (Hungarian) 44
Far In the Woods in May (H. Parker)143
Farewell To the Forest (Mendelssohn)104
Father, Hear the Prayer We Offer (Mozart) 94
Father of Victory (French).....27, 40
Ferns, The (Humperdinck).....125
Fisherman's Song (H. Parker)..... 28
Fleecy Clouds (Minuet in G) (Beethoven) 97
Flight Into Egypt (Berlioz).....105
Flow Gently, Sweet Afton (Scotch).. 56
Folk Song, "Hänsel and Gretel" (Humperdinck) 115
Forget Me Not (Bach)..... 89
Forth to the Battle (Welsh)..... 54
From the Depths of Swedish Hearts.. 50

Garibaldi Hymn (Italian)..... 35
Gloria—"Twelfth Mass" (Mozart)..141
Gloria Patri (Palestrina)..... 64
God of All Nature (Tschaikowsky)..119
Go Forsake Me (Mozart)..... 94
God for Poland..... 47
God Save the King (English)..... 58
Good Night, "Martha" (Flotow)....235
Good Night (Reger).....125
Grasses Green Are Growing (Cui)....119
Greeting (Brahms).....117
Gypsy Chorus, "Bohemian Girl" (Balfe) 235
Gypsies' Song, The (Beethoven).....216

Haakon's Cradle Song (Grieg)..... 48
Habanera, "Carmen" (Bizet) 115
Hail, Bright Abode, "Tannhäuser" (Wagner) 228
Hallelujah Chorus, "Messiah" (Händel) 208
Hark, Hear the Drums Beat, "Barber of Seville" (Rossini).....216
Harp That Once Thro' Tara's Halls (Irish) 52
Harvester, The (Old Russian)..... 46
Heart Bowed Down, The, "Bohemian Girl" (Balfe).....235
Hear Me, Norma! "Norma" (Bellini) 222
Hear My Prayers (Palestrina)..... 64
Heavens Resound, The (Beethoven) 97, 216
Help Us, Lord (Bach)..... 89
Here's Good Wind (French-Canadian) 40
He, Watching Over Israel, "Elijah" (Mendelssohn) 220

Page

Highlands, The (Boieldieu).....110
Highland Cradle Song (Schumann)...104
Holy Night (German Christmas Hymn) 41
Home, Sweet Home (Payne-Bishop).. 18
Horn, The (Old Swedish)..... 50
How Can I Leave Thee? (Old German) 41
How Lovely Are the Messengers, "St. Paul" (Mendelssohn)....141, 202, 220
Hungary's Treasure (Hungarian).... 44
Hunter and the Lion (French)..... 40
Hunting Song, "Freischutz" (von Weber) 218
Hymn of the Slavs (Bohemian)..... 42
Hymn to Music (César Franck).....127

I Am a Fowler, "Magic Flute" (Mozart) 213
I Dreamt I Dwelt in Marble Halls, "Bohemian Girl" (Balfe).....131
Inflammatus, "Stabat Mater" (Rossini) 216
In Autumn (Gade) 121
Indian Song, "Aha, Hiaha" (Dakota Tribe) 33
In His Little Cradle (César Franck)..127
In Old Madrid (Trotère).....16, 141
In the Boat (Grieg).....121
Italian National Hymn..... 35
Italian Hymn (Giardini)..... 35

Jerusalem, "Gallia" (Gounod).....141
Jolly Miller, The (English)..... 58
Jutlandish Dance Song..... 24

Keller's American Hymn..... 32
King Christian (Danish)..... 50
Knowest Thou the Land, "Mignon" (Thomas) 26

Land of Light (Richard Strauss).....125
Largo, "Xerxes" (Händel)..... 87
Larghetto (Beethoven)..... 97
Last Night the Nightingale Woke Me (Kjerulf) (Norwegian).....26, 48
Lass of Richmond Hill (McNally) 28, 58, 62
Last Rose of Summer (Flotow)..52, 235
Legend of the Bells, "Chimes of Normandy" (Planquette).....40, 235
Lift Thine Eyes, "Elijah" (Mendelssohn) 220
Lift Up Your Heads (Gluck)....91, 212
Light of the World (Old Swedish)... 50
Like as a Father (Cherubini).....110

Index of Choruses Suggested

Page

List the Trumpets' Thrilling Sound, "Huguenots" (Meyerbeer)...110, 224
Listen, Lordlings (Old English)..... 58
Little Bingo (English)..... 58
Loch Lomond (Scotch)..... 56
Lord is My Shepherd, The..... 28
Lord God of Abraham, "Elijah" (Mendelssohn) 220
Lost Chord (Sullivan).....131
Love's Old Sweet Song (Molloy)..... 19
Low-Back'd Car (Lover)..... 52
Lullaby (Brahms).....117
Lullaby (Schubert)..... 32
Lullaby from "Erminie" (Jakobowski) 26

Maiden Song, A (Old Bohemian) 123
Maiden's Wish (Spring Song) (Polish) 47
Marche Lorraine (French) 40
Marche Sambre et Meuse (French)... 40
March of Victory, "Aïda" (Verdi) 22, 115
Margaret's Cradle Song (Grieg).....121
Marseillaise (French).....32, 40
Masaniello (Auber).....110
Massa Dear (Johnson)..... 61
May Song (Polish)..... 47
Melody in F (Rubinstein).....119
Memorial March (Chopin).....108
Men of Harlech (Welsh)..... 54
Merry Life (Denza).....35, 141
Miller's Wooing (Faning).....131
Minnelied (Brahms).....117
Minstrel Boy, The (Irish).....14, 27, 52
Minuet (Mozart).....14, 94
Molly Bawn (Irish)..... 52
Morning Hymn (Beethoven).....216
Morning Praise, "Orfeo and Euridice" (Gluck)..... 91
Morning Song, "Samson et Dalila" (Saint-Saëns) 127
My Dear Old Mother (Norwegian)... 48
My Faithful Johnny (Beethoven)... 97
My Heart's in the Highlands (Old Scotch) 56
My Jesus, As Thou Wilt (von Weber) 104, 218
My Love Dwelt in a Northern Land (Elgar) 131, 141
My Old Kentucky Home (Foster).... 17
My Salvation's Tower (Hebrew tune, sung at Feast of Judas Maccabaeus) 64

National Air of Sweden (Charles John, Our Brave King)..... 50
National Hymn of Norway..... 48

Page

Night Picture, A (César Cui).....119
Night Thoughts (Reger).....125
Now the Day is Over (Barnby)..... 14

O, For the Wings of a Dove (Mendelssohn) 141
Oer Tatra (Bohemian)..... 42
Oh Dear, What Can the Matter Be? (English) 58
O Hush Thee My Baby (Scotch)..... 32
O, Italia, Beloved, "Lucrezia Borgia" (Donizetti) 110, 142, 222
Olav Trygvason (Grieg).....121
Old Black Joe (Foster) 61
Old Dog Tray (Foster)..... 30
Old Kentucky Home (Foster)..... 30
Old Norway..... 48
Old Oaken Bucket (Woodworth)..... 15
On the Bridge at Avignon (Old French Round)..... 40
Onward, Christian Soldiers (March).. 15
O Sole Mio (di Capua) 35
O Thou, My Native Land (Hugo Wolf) 125
O Thou Sublime Sweet Evening Star (Wagner) 142, 228
Out On the Deep (Frederic N. Lohr). 19
Over Hill, Over Dale (Mendelssohn).104
Over the Summer Sea (La Donna e Mobile) "Rigoletto" (Verdi).....202
O Worship the King (Haydn)..... 92

Paloma, La (Spanish) (Yradier)..22, 37
Peasant Wedding (Södermann).....121
Penitential Hymn (Ancient Hebrew). 64
Pigtail, The..... 28
Pilgrims' Chorus, "Tannhauser" (Wagner) 228
Piper, The (Bohemian Folk Song)...123
Pirates' Song, "Pirates of Penzance" (Sullivan) 235
Plowing Song (Chadwick)..... 28
Poets' Tomb, The (Gade).....121
Polish Fatherland Song..... 47
Polish National Song (Old Folk Song) 47
Praise Ye the Lord (Saint-Saëns)....127

Recitative and Prayer, "Otello" (Verdi) 129
Red Sarafan, The (Lwoff) (Russian). 46
Red, White and Blue (Shaw)..... 61
Reuben and Rachel..... 61
Robin Adair (Scotch).....32, 56
Romance (Debussy).....127
Rose's Complaint, The (Franz).....104
Rule Britannia (Arne)..... 58
Russian National Hymn (Lwoff)..34, 49

Index of Choruses Suggested

Page

Sandman (Brahms).....117
Santa Lucia (Italian)..... 35
Scots Wha' Hae' (Old Scotch) (Burns) 14, 33, 56
Seeing Nellie Home (Fletcher)..... 61
See, the Conquering Hero Comes, "Judas Maccabaeus" (Händel)... 87
See What Grace (Gluck) 91, 212
Serenade (Bohemian Air)..... 42
Serenade, "Fidelio" (Beethoven)...216
Seymour (von Weber).....218
Sing, Smile, Slumber (Gounod).....142
Skies Resound, The (Beethoven).101, 221
Skylark, For Thy Wing (Smart)..... 25
Sleep Holy Child (Old French Noël).. 40
Soldiers' Chorus, "Faust" (Gounod) 142, 202
Song of Rest (Bach)..... 89
Song of a Thousand Years (Work)... 61
Song of the Pilgrim (Bach)..... 89
Song of the Volga Boatmen (Old Russian) 46
Song of Summer, A (Max Bruch)....125
Song of the Rhine Nymphs, "Ring of Nibelungen" (Wagner) 114
Soprano Solo, Act I, "Daughter of the Regiment" (Donizetti).....228
Spanish National Song..... 37
Spinning Chorus, "Flying Dutchman" (Wagner) 114, 228
Spring Song (Mendelssohn)..... 22
Stars and Stripes Forever (Sousa)... 30
Star Spangled Banner (Key).....28, 64
Stars of the Summer Night (Wolf-Ferrari) 129
Sumer is Icumen In (Early English). 64
Sun Smiles in Beauty, The (Old Welsh Air-Ash Grove)..... 54
Sun Upon the Lake is Low (Sibelius).121
Swan, The, "Lohengrin" (Wagner).228
Sweet and Low (Barnby)..... 24
Swing Low Sweet Chariot..... 16
Swiss Battle Song, "William Tell" (Rossini) 216

Tannenbaum (German Folk Song)... 41
Then You'll Remember Me, "Bohemian Girl" (Balfe).....131
Thou Art Like a Flower (Liszt).....108
Thy Flow'ry Banks (O, Maiden Fair) "Huguenots" (Meyerbeer).....224
To God On High (Ancient Church Tune) 64
To Nature (Swedish Folk Song)..... 50

Page

Triumphal March ("Aïda") (Verdi) 22, 115
Troika, The (Russian)..... 46
True Happiness (Humperdinck) 125
Tyrolese from "Daughter of the Regiment" (Donizetti).....222

Unfold Ye Portals, "Redemption" (Gounod) 142
Unto Thee Will I Sing (Bach)..... 89

Vermeland (Swedish)..... 50
Vesper Hour, The (César Franck)....127
Vikings, The (Faning).....131, 142
Vow, The (Old German)..... 41

Wake, O Sweet Rose (Schumann)....104
Waltz, "Faust" (Gounod).....142
Wanderer, The (Schubert).....100
Wanderer's Night Song (Rubinstein).119
War Song of the Normans (Ancient Tune) 40, 64
War Song of the Hussites (Old Bohemian) 123
Wearing of the Green (Irish).....33, 52
Wedding March, "Lohengrin" (Wagner) 142
We'll Touch the Strings to Music (Mandolinata) (Paladilhe)..... 15
Welcome, Sweet Springtime (Rubinstein) 18
Welcome the Morning (Grieg).....131
Wha'll Be King But Charlie? (Old Scotch) 56
When Daylight's Going, "La Sonnambula" (Bellini).....222
When Green Leaves Come (Bruch)...125
Where is My Home? (Bohemian).... 42
Who is Sylvia? (Schubert).....100
Whoopee Ti Yi Yo (Cowboy Song)... 27
Who Treads the Path of Duty (Mozart) 213
Wi' a Hundred Pipers an A' (Old Scotch) 19
Winter Hath Not a Blossom, The (Reinecke) 104
Wild Rose, The (Schubert).....100
Windlass Song (Elgar).....131
With Flowers of the Best (Massenet).127
With Sheathed Sword, "Damascus" (Costa) 131

Yankee Doodle..... 30

Zion, Awake (Costa).....131

Cantatas Suggested

	Page
Building of the Ship	142
Crusaders (Gade)	142
Egyptian Princess (Vincent)	142
Erl King's Daughter (Gade)	142
Fair Ellen (Max Bruch)	142
Gallia (Gounod)	142
Hiawatha's Childhood (Bessie M. Whitely)	142
Joan of Arc (Gade)	142
King Rene's Daughter (Smart)	142
Lady of Shalott (Tennyson-Bendall)	142
Melusina (Hoffman)	142
Mikado (Sullivan)	142
Peace Pipe (Frederick Converse)	142
Pinafore (Sullivan)	142
Pirates of Penzance (Sullivan)	142
Robin Hood (De Koven)	142
Rose Maiden (Cowen)	142
Ruth (Gaul)	142
Wreck of the Hesperus (Anderton)	142

Numerical List of Records Used Grouped According to Parts

Part I

16136
16474
16591
16596
16835
16961
17001
17084
17087
17140
17158
17160
17328
17331
17462
17563
17581
17600
17611
17624
17635
17663
17712
17724
17897
17962
17973
18002
18010
18042
18237
18418
18431
18444
18446
18519
18577
18598
18627
18674
18727
18897
35075
35159
35247
35265
35270
35381
35470
35476
35494
35576
35580
35625
35678
45057
45066
45096
45114
45170
45310
55049
55052
55055
55094
55105
63153
63429
63460
63618
64028
64042
64076
64100
64117
64132
64141
64202
64210
64223
64259
64277
64292
64320
64398
64403
64491
64556
64557
64562
64586
64663
64693
64714
64720
64727
64764
64808
64811
64834
64842
64919
64921
64928
65147
65929
65931
69072
70034
72165
72166
72812
74100
74119
74183
74236
74303
74437
74442
74510
74512
74535
74556
74570
74575
74580
74583
74593
74627
74631
74634
74647
74659
85119
87002
87217
87243
87306
87310
87536
87554
87566
88014
88083
88085
88127
88150
88288
88311
88318
88327
88355
88480
88547
88560
88617
89075
89116
89131
95206

Part II

16777
16980
17290
17548
17582
17634
17703
17725
17745
17760
17771
17793
17815
17870
17897
17917
18123
18173
18314
18418
18440
35148
35241
35243
35244
35247
35270
35279
35314
35369
35437
35462
35470
35476
35482
35489
35493
35494
35499
35530
35549
35574
35576
35580
35623
35625
35627
35656
35669
35674
35678
35693
45060
45066
45069
45083
45092
45170
45186
45187
45310
45324
55041
55044
55051
55059
55072
55075
55094
55105
55108
61108
61123
63511
63535
63794
64093
64209
64213
64217
64218
64339
64373
64423
64433
64470
64538
64550
64553
64554
64556
64563
64638
64670
64705
64729
64736
64750
64752
64760
64786
64812
64819
64841
64846
64887
64934
64935
65928
67201
68339
70080
71001
71023
74118
74130
74131
74163

74260
74275
74285
74355
74395
74399
74406
74423
74437
74512
74538
74556
74567
74568
74577
74578
74580
74581
74588
74589
74595
74611
74621
74627
74630
74634
74647
74659
74667
74672
74695
74698
74722
81034
87303
87526
87574
88029
88047
88067
88154
88194
88204
88285
88299
88327
88328
88342
88391
88519
88556
88575
88617
89015
89028
89090
89104
89131
95203

Part III

16047
16371
16474
17133
17174
17216
17611
17623
17691
17717
17815
17917
17964
18012
18042
18124
18278
18312
18314
18323
18577
18684
35157
35182
35241
35243
35244
35265
35268
35269
35320
35369
35437
35452
35462
35464
35482
35489
35499
35505
35506
35527
35574
35580
35627
35637
35656
35668
35669
35670
35671
45053
45096
55041
55102
55105
55111
55113
64013
64028
64156
64198
64201
64263
64671
64790
64823
64919
64921
64935
67201
70034
74051
74080
74135
74183
74285
74294
74303
74367
74392
74535
74575
74579
74588
74589
74593
74598
74602
74603
74621
74631
74634
74659
74661
74671
74672
74684
74691
74695
74722
74758
74759
74768
76028
76029
76030
87072
88014
88073
88210
89104

Part IV

16398
17624
17703
17718
18123
18173
18314
35000
35075
35148
35170
35265
35268
35269
35270
35369
35464
35494
35499
35527
35549
35576
35623
35625
35678
45069
45078
45083
45092
45133
45186
55041
55044
55048
55051
55060
55075
55113
55114
63171
64013
64096
64171
64209
64234
64278
64560
64587
64669
64790
64802
64876
64886
64905
64907
64932
64933
68210
68218
68481
70080
74082
74088
74123
74130
74135
74252
74274
74275
74399
74400
74406
74489
74504
74510
74512
74532
74552
74560
74567
74599
74602
74603
74618
74651
74671
74672
74684
74736
74749
76031
85042
87002
87017
87041
87053
87072
87193
87526
87532
88002
88018
88024
88026
88053
88060
88061
88067
88068
88097
88104
88113
88122
88127
88146
88148
88153
88154
88187
88191
88194
88199
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88203
88210
88246
88285
88299
88327
88328
88391
88392
88398
88416
88460
88514
88519
88575
88582
88599
88613
88617
88618
88619
88625
88627
89015
89028
89040
89060
89075
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89099
89100
89118
89123
89131
89135
89158
95203
96002
96200

Numerical List of Records Used

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17174	18598	35671	64096	64736	74123
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17611	35170	45092	64210	64819	74285
17623	35182	45096	64213	64823	74294
17624	35241	45114	64217	64834	74303
17634	35243	45133	64218	64841	74355
17635	35244	45170	64223	64842	74367
17663	35247	45186	64234	64846	74392
17691	35265	45187	64259	64876	74395
17703	35268	45310	64263	64886	74399
17712	35269	45324	64277	64887	74400
17717	35270	55041	64278	64905	74406
17718	35279	55044	64292	64907	74423
17724	35314	55048	64320	64919	74437
17725	35320	55049	64339	64921	74442
17745	35369	55051	64373	64928	74489
17760	35381	55052	64398	64932	74504
17771	35437	55055	64403	64933	74510
17793	35452	55059	64423	64934	74512
17815	35462	55060	64433	64935	74532
17870	35464	55072	64470	65147	74535
17897	35470	55075	64491	65928	74538
17917	35476	55094	64538	65929	74552
17962	35482	55102	64550	65931	74556
17964	35489	55105	64553	67201	74560
17973	35493	55108	64554	68210	74567

74568	74659	87053	88067	88299	88627
74570	74661	87072	88068	88311	89015
74575	74667	87193	88073	88318	89028
74577	74671	87217	88085	88327	89040
74578	74672	87243	88097	88328	89060
74579	74684	87303	88104	88342	89075
74580	74691	87306	88113	88355	89090
74583	74695	87310	88122	88391	89098
74588	74698	87526	88127	88398	89099
74589	74722	87532	88146	88416	89100
74593	74736	87536	88148	88460	89104
74595	74749	87554	88150	88480	89116
74598	74758	87566	88153	88514	89118
74599	74759	87574	88154	88519	89123
74602	74768	88002	88187	88547	89131
74603	76028	88014	88191	88556	89135
74611	76029	88018	88194	88560	89158
74618	76030	88024	88199	88575	95203
74621	76031	88026	88201	88582	95206
74627	81034	88029	88203	88599	96002
74630	85042	88038	88204	88613	96200
74631	85119	88047	88210	88617	
74634	87002	88053	88246	88618	
74647	87017	88060	88285	88619	
74651	87041	88061	88288	88625	

Alphabetical Index of Records

PAGES

Aa, Ola, Ola (Norwegian Folk Song) (63618) 48, 337
Adieu du Matin, L' (Old French) (64223) 39
Agnes, Beautiful Flower ("Fra Diavolo") (Auber) (63171) 248, 260
Agnus Dei (Lamb of God) (Bizet) (88416) 256, 271
Ah, fors è lui ("La Traviata") (Verdi) (88018) 237, 375
Ah, Love But a Day (Beach) (35693) 139
Ah, mon fils ("Le Prophète") (Meyerbeer) (88187) 224, 332
Ah! Moon of My Delight (Liza Lehmann) (55059) 131, 319
Ah! non credea mirarti (Could I Believe) ("Sonnambula") (Bellini) (74538) 110, 269
Ah! vous dirai-je Maman (Old French) (72166) 39, 295
Aïda—Céleste Aïda (Verdi) (88127) 15, 19, 238, 375
Aïda—Fatal Stone, The (Verdi) (89028) 115, 238, 375
Aïda—Triumphal March (Verdi) (35265) 22, 163, 238, 375
Ai nostri monti ("Il Trovatore") (Verdi) (89060) 237, 375
Air de la Lettre ("Cléopâtre") (Massenet) (64587) 250, 326
Air for G String (D Major Suite) (Bach) (35656) (55105) 26, 89, 187, 262
Allegro assai (Symphony in G Minor) (Mozart) (35489) 188, 336
Allegro con brio (Symphony No. 5) (Beethoven) (18124) 147, 192, 266
Allegro di molto (Surprise Symphony) (Haydn) (35243) 92, 188, 311
Allegro, L'—Come and Trip It (Milton-Händel) (18123) 87, 210, 307
Allegro, L'—Haste Thee Nymph (Milton-Händel) (18123) 87, 210, 307
Allegro, L'—Let Me Wander Not Unseen (Milton-Händel) (35623) 87, 210, 307
Allegro Moderato a la Polka (Smetana) (74634) 42, 123, 190, 366
Allegro Molto (Symphony in G Minor) (Mozart) (35482) 94, 188, 335
Allegro, presto—Finale (Fifth Symphony) (Beethoven) (35637) 192, 268
Allegro (Quartet in E Flat) (Dittersdorf) (64671) 190, 286
Allegretto (Third Symphony) (Brahms) (74722) 117, 165, 197, 273
Allegretto Scherzando (Symphony No. 8) (Beethoven) (74661) 147, 269
All Through the Night (Welsh Folk Song) (74100) 24, 28, 29, 54, 383
Aloha Oe (Hawaiian) (18577) 33, 171, 311
Altra Notte, L' ("Mefistofele") (Boïto) (74651) 240, 273
Amaryllis (Old French Rondo) (16474) 24, 28, 182, 293
American Quartet—Lento (Dvořák) (74611) 123
America the Beautiful (Bates-Ward) (18627) 28, 383
Amfortas' Prayer ("Parsifal") (Wagner) (74406) 114, 232, 383
Andante Cantabile (Tschaikowsky) (74575) 22, 151, 372
Andante (Fifth Symphony) (Beethoven) (35580) 26, 97, 150, 192, 267
Andante (Italian Symphony) (Mendelssohn) (35452) 150, 193, 331
Andante (Pastoral Symphony) (Beethoven) (35320) 151, 268
Andante ("Pathetic Symphony") (Tschaikowsky) (*——) 160, 199
Andante (Quartet in D Major) (Mozart) (74579) 190, 334
Andante (Surprise Symphony) (Haydn) (35243) 188, 311
Andante (Symphony in F Major) (Beethoven) (35320) 151, 268
Andante (Symphony in G Minor) (Mozart) (35482) 94, 188, 336
Andante—Vivance (Surprise Symphony) (Haydn) (35244) 188, 311
Andrea Chenier—Over the Azure Fields (Giordano) (88060) 245, 298
And the Glory of the Lord ("Messiah") (Händel) (35499) 86, 208, 308
Angelus, The ("Scenes Pittoresques") (Massenet) (35437) 127, 326
An Irish Folk Song (Foote) (35693) 139, 291
Anitra's Dance ("Peer Gynt Suite") (Grieg) (18042) 16, 305
Anvil Chorus ("Il Trovatore") (Verdi) (17563) 19, 374
Aooah (Red Willow Pueblo) (18418) 60, 139, 320
Après-Midi d'un Faune, L'—Prelude (Debussy) (35464) 153, 197, 252, 284

*In preparation.

Alphabetical Index of Records

PAGES

Armide—Musette (Gluck) (18314) 91, 182, 212, 299
Ase's Death ("Peer Gynt Suite") (Grieg) (35470) 16, 28, 121, 305
Astri, mi Astri (Norwegian Folk Song) (63618) 48, 337
Atalanta—Come Beloved (Händel) (74504) 210, 308
At an Old Trysting Place (MacDowell) (45187) 325
At Dawning (Cadman) (45170) 139, 275
At the Brook (Boisdeffre) (17600) 22, 28, 272
Aubade Provençale (Old French) (64202) 39, 293
Au Clair de la Lune (Old French) (72165) 39, 293
Ave Maria (Bach-Gounod) (89104) 89, 149, 261
Aw Horachmim (Hebrew) (17771) 68, 316
Bacchanale ("Samson et Dalila") (Saint-Saëns) (74671) 160, 252, 354
Back, Shepherds, Back ("Masque of Comus") (Milton-Lawes) (35549) 84, 205
Ballet Music ("Orpheus") (Gluck) (74567) 212
Ballet Music ("Rosamunde") (Schubert) (64670) 100, 356
Barbara Allen (Folk Song) (45310) 29, 136, 288
Barber of Seville—Largo al factotum (Rossini) (88391 ..... 110, 216, 350
Barber of Seville—Una Voce poco fa (Rossini) (88097) 216, 350
Barcarolle ("Tales of Hoffman") (Offenbach) (87532) 235, 339
Bartered Bride Overture (Smetana) (35148) 123, 233, 367
Batti, batti, o bel Masetto ("Don Giovanni") (Mozart) (88026) 213, 334
Battle Cry of Freedom (Root) (17582) 136
Battle of Killiecrankie (Scotch) (17140) 33, 56
Beautiful Evening, A (Beau Soir) (Debussy) (64934) 127, 284
Been a' Listenin' (Negro Spiritual) (18446) 60, 336
Bee, The (François Schubert) (64076) 25, 28, 358
Bell Song ("Lakmé") (Delibes) (74510) 18, 27, 248, 285
Ben Bolt (Kneass) (64433) 135, 318
Bendemeer's Stream (Moore) (64720) 52, 314
Benediction of the Swords ("Les Huguenots") (Meyerbeer) (74275) 110, 224, 332
Bergère Légère (Old French) (64223) 39, 293
Birchos Kohanim (Benediction by the Priests) (Hebrew) (17771) 68, 316
Birds of the Forest Gavotte (Adolfs) (16835) 25
Blow, Blow, Thou Winter Wind (Shakespeare-Stevens) (17717) 156, 362
Blue Danube Waltz (Johann Strauss) (74627) 14, 125, 368
Bohême, La—Farewell, Sweet Love (Puccini) (96002) 242, 345
Bohême, La—Musetta Waltz (Puccini) (64560) 242, 345
Bohême, La—Rudolph's Narrative (Puccini) (88002) 242, 345
Bohemian Girl, The—I Dreamt I Dwelt in Marble Halls (Balfe) (16398 ..... 235, 263
Bohemian Girl, The—Then You'll Remember Me (Balfe) (16398) 235, 263
Bonne Aventure, Le (Old French) (72166) 39, 295
Boris Godounow—Finale Act III (Moussorgsky) (76031) 233, 333
Bourrée and Gigue (D Major Suite) (Bach) (35669) 89, 262
Bridal Chorus ("Lohengrin") (Wagner) (35494) 21, 228, 383
Bridal Song ("Rustic Wedding Symphony") (Goldmark) (35627) 125, 158, 197, 300
But the Lord is Mindful of His Own ("St. Paul") (Mendelssohn) (88191) 220, 329
By the Rushy Fringed Bank ("Masque of Comus") (Milton-Lawes) (35549) 84, 205, 319
By the Weeping Waters (Lieurance) (18418) 16, 60, 139, 321
By the Waters of Minnetonka (Lieurance) (18431) 15, 321
Cantabi e di Scarpia ("Tosca") (Puccini) (88122) 242, 346
Canto Amoroso (Sammartini) (74392) 187, 355
Caprice Poetic (Liszt) (74589) 108, 179, 323
Capricieuse (Elgar) (64760) 131, 288
Carmen—Habanera (Bizet) (88085) 15, 18, 271
Carmen—Toreador Song (Bizet) (88327) 15, 19, 28, 115, 202, 272

*In preparation.

Alphabetical Index of Records

PAGES

Carnival Romain Overture (Berlioz) (35241) 105, 158, 193, 271
Caro mio ben (Giordani) (17718) 205, 298
Casquette du Père Bugeaud, La (Old French) (72166) 39, 296
Casse Noisette (Nutcracker Suite)—Danse Chinoise—Danse des Mirlitons (Tschaikowsky) (45053) 157, 161, 169, 199, 373
Casta Diva (Queen of Heaven) ("Norma") (Bellini) (88104) 222, 269
Cavalleria Rusticana—Intermezzo (Mascagni) (45186) 128, 244, 326
Cavalleria Rusticana—Opening Chorus (Mascagni) (68218) 244, 325
Cavalleria Rusticana—Regina Colli (Mascagni) (68218) 244, 325
Cavalleria Rusticana—Siciliana (Thy Lips Like Crimson Berries) (Mascagni) (87072) 153, 244, 325
Cavatina ("Don Pasquale") (Donizetti) (74599) 222, 286
Céleste Aïda ("Aïda") (Verdi) (88127) 15, 19, 238, 375
Celoso, El (The Jealous One) (Alvarez) (64482) 37, 259
Chanson Louis XIII and Pavane (Couperin-Kreisler) (64292) 24, 282
Chant Negre (Kramer) (64736) 139
Ch'ella mi creda (That She May Believe) ("The Girl of the Golden West") (Puccini) (64886) 242, 345
Che fare senza Euridice ("Orfeo") (Gluck) (88285) 91, 212, 299
Children's Corner, Study from (Debussy)—See "Doctor Gradus ad Parnassum"
Chorus and Dance ("Prince Igor") (Borodin) (45133) 233,273
Chorus of Prisoners ("Fidelio") (Beethoven) (35576) 97, 216, 264
Chorus of the Tartar Women ("Prince Igor") (Borodin) (45133) 233, 273
Cielo e mar ("La Gioconda") (Ponchielli) (88246) 240, 343
Clavelitos (Valverde) (87217) 37, 374
Cleftopoula (Greek Mountaineer's Dance Song) (63535) 70, 304
Cleópâtre–Air de la Lettre (Massenet) (64587) 250, 326
Come and Trip It ("L'Allegro") (Händel) (18123) 87, 210, 307
Come Beloved ("Atalanta") (Händel) (74504) 210, 308
Come raggio di sol (Caldara) (17703) 86, 208, 276
Come Unto These Yellow Sands (Purcell) (Old English) (17724) 58, 363
Come Where My Love Lies Dreaming (Foster) (64423) 135
Comus—Back, Shepherds, Back (Milton-Lawes) (35549) 84, 205
Comus—By the Rushy Fringed Bank (Milton-Lawes) (35549) 84, 205, 319
Comus—From the Heavens Now I Fly (Milton-Lawes) (35549) 84, 205, 319
Comus—Sabrina Fair (Milton-Lawes) (35549) 84, 205, 319
Comus—Sweet Echo (Milton-Lawes) (35549) 84, 205, 319
Concertino for Clarinet (Von Weber) (35182) 160, 377
Concerto for Harp and Flute (Mozart) (55111) 153, 334
Concerto for Two Violins (Bach) (76028) (76029) (76030) 187, 261
Coq d'Or, Le—Hymn to the Sun (Rimsky-Korsakow) (64790) 160, 233, 348
Could I Believe (Ah! Non Credea Mirarti) ("La Sonnambula") (Bellini) (74538) 110, 269
Coucou, Le (Daquin) (64919) 27, 179, 283
Cracoviac (Polish Folk Dance) (18002) 47, 343
Cracovienne Fantastique (Paderewski) (74535) 47, 179, 339
Cradle Song ("Hubicka") (Smetana) (64213) 123, 367
Cradle Song (Swedish) (87566) 14, 31, 369
Credo (Iago's Creed) ("Otello") (Verdi) (88328) 115, 238, 376
Crossing the Bar (Tennyson-Willeby) (74119) 26, 384
Crusaders' Hymn (Traditional) (17725) 78, 297
Cujus Animam ("Stabat Mater") (Rossini) (Trombone Solo) (35157) 166, 351
Cujus Animam ("Stabat Mater") (Rossini) (Vocal) (88460) 220, 350
Cygne, Le (The Swan) (Saint-Saëns) (45096) 151, 353
Dagger Dance ("Natoma") (Herbert) (55113) 169, 257, 312
Dalila's Song of Spring ("Samson et Dalila") (Saint-Saëns) (88627) 252, 355
Damnation of Faust—Minuet des Follets (Berlioz) (35462) 105, 157, 193, 270
Damnation of Faust—Rakoczy March (Berlioz) (74695) 105, 193, 270

Alphabetical Index of Records

PAGES

Damnation of Faust—Serenade Mephistopheles (81034) 105, 270
Dance of Greeting (Danish) (17158) 24, 283
Dance of the Happy Spirits ("Orfeo") (74567) 91, 299
Dance of the Hours ("La Gioconda") (Ponchielli) (55044) 240, 344
Dances from "Henry VIII" Suite (Edward German) (35530) 131, 298
Danny Deever (Damrosch) (35476) 15, 27, 139, 283
Danse Chinoise ("Nutcracker Suite") (Tschaikowsky) (45053) 161, 169, 199, 373
Danse des Mirlitons ("Nutcracker Suite") (Tschaikowsky) (45053) 157, 169, 199, 373
Danse Macabre (Saint-Saëns) (35381) 14, 28, 353
Dans les Bois (Paganini-Vogrich) (74395) 105
Darling Nelly Gray (Hanby) (64729) 135
Dead March ("Saul") (Händel) (16980) 87, 309
Deh vieni alla finestra (Open Thy Window) ("Don Giovanni") (Mozart) (88194) 94, 213, 334
Depuis le Jour (Ever Since the Day) ("Louise") (Charpentier) (74252) 252, 278
Der Freischütz—See "Freischütz"
Die Lorelei (Silcher) (88547) 41, 364
Die Loreley (Liszt) (88204) 108, 324
Die Walküre—See "Valkyre"
Dinorah—Shadow Song (Meyerbeer) (74532) 224, 331
Dio possente (Even Bravest Heart) ("Faust") (Gounod) (88203) 247, 301
D Major Suite—Air (Bach) (35656) (55105) 26, 89, 187, 262
D Major Suite—Bourrée and Gigue (Bach) (35669) 89, 262
D Major Suite—Gavottes (Bach) (35656) 89, 187, 262
D Major Suite—Overture and Dances (Bach) (35669) 89, 187, 262
Doctor Gradus ad Parnassum (Study from "A Children's Corner" (Debussy) (64935) 127, 179
Don Giovanni—Batti, batti O bel Masetto (Mozart) (88026) 213, 334
Don Giovanni—Deh vieni alla finestra (Open Thy Window) (Mozart) (88194) 94, 213, 334
Don Giovanni—La ci darem la mano (Mozart) (89015) 94, 213, 334
Don Pasquale—Cavatina (Donizetti) (74599) 222, 286
Douce Dame Jolie (Mauchault) (Troubadour) (45083) 78, 328
Dove, The (Folk Song of Tuscany) (Italian) (64277) 31, 35, 314
Dove, The (Welsh) (64764) 31, 54, 384
Drink to Me Only with Thine Eyes (Ben Jonson) (Celesta) (17691) 169
Drink to Me Only with Thine Eyes (Ben Jonson) (Vocal) (45114) 58, 289
Drum Major's Air ("Le Caid") (Thomas) (85119) 19, 370
Du, Du, Liegst mir im Herzen (German Folk Song) (87536) 41, 298
Duel Scene ("Faust") (Gounod) (95206) 19, 300
Duet of the Flowers ("Madame Butterfly") (Puccini) (89131) 18, 128, 242, 346
Duet—Pique Dame (Tschaikowsky) (89118) 233
Duke of Marlborough (Old French) (17725) 78, 297
Ecco purch' a voi ritorno ("Orfeo") (Monteverde) (17718) 205, 333
Egmont Overture (Beethoven) (35493) 97, 264
Eighth Symphony (Beethoven)—See "Symphony No. 8"
Eili, Eili (M. Shalitt) (Hebrew) (74577) 68, 316
Eil Molei Rachmin (Hebrew) (17745) 68, 317
Ein' Feste Burg (Luther) (18897) 41, 324
El Celoso (The Jealous One) (Alvarez) (64482) 37, 259
Elégie (Massenet) (88014) 26, 151, 326
Elijah—If With All Your Hearts (Mendelssohn) (74088) 202, 220, 328
Elijah—It is Enough (Mendelssohn) (74082) 220
Elijah—Oh, Rest in the Lord (Mendelssohn) (88288) 18, 328
Elizabeth's Prayer ("Tannhäuser") (Wagner) (88053) 228
Elle ouvre sa fenêtre (She Opens the Window) ("Faust") (Gounod) (89040) 247
Elsa's Dream ("Lohengrin") (Wagner) (74749) 228, 382

Alphabetical Index of Records

	PAGES
Erl King (Schubert) (88342)	
Ernani—Ferma, crudele (Verdi) (35170)	100, 356
Ernani—O Sommo Carlo (Verdi) (89135)	237, 374
España Rapsodie (Chabrier) (74621)	237, 374
Espoir que j'ai, L' (Jannequin) (45083)	127, 277
Etude (Op. 10, No. 5) (Chopin) (74260)	78, 82
Eugen Onegin—Faint Echo of My Youth (Tschaikowsky) (88582)	108, 279
Euridice—Funeste piaggie (Peri) (55051)	233, 373
Euridice—Non piango (Caccini) (45069)	84, 205, 342
Evangelist—Fantasie (Kienzl) (68481)	84, 205, 275
Evening Star ("Tannhäuser") (Wagner) (88154)	254, 318
Ever Lighter is My Slumber (Brahms) (64553)	114, 228, 381
Ever Since the Day ("Louise") (Charpentier) (74252)	117, 274
Exultate Justi (Gregorian) (61123)	252, 278
Fackeltanz (Torch Dance) (Meyerbeer) (35505)	73, 304
Faint Echo of My Youth ("Eugen Onegin") (Tschaikowsky) (88582)	166, 332
Fais Dodo, Colas (Old French) (72165)	233, 373
Fantasie ("Evangelist") (Kienzl) (68481)	39, 294
Farewell, Our Little Table ("Manon") (Massenet) (88146)	254, 318
Farewell, Sweet Love ("La Bohême") (Puccini) (96002)	250
Farewell to the Forest (Mendelssohn) (17216)	242, 345
Fatal Stone, The—Duet ("Aïda") (Verdi) (89028)	163, 328
Faust—Dio possente (Even Bravest Heart) (Gounod) (88203)	115, 238, 375
Faust—Duel Scene (Gounod) (95206)	247, 301
Faust—Elle ouvre sa fenêtre (She Opens the Window) (Gounod) (89040)	19, 300
Faust—Jewel Song (Gounod) (88024)	247
Faust—Prison Scene (Gounod) (95203)	247, 301
Fedora—My Love Compels Thy Love (Giordano) (64905)	115, 247, 301
Ferma, Crudele ("Ernani") (Verdi) (35170)	245, 299
Festival at Bagdad—Scheherazade (Rimsky-Korsakow) (74593)	237, 374
Festival Te Deum (Buck) (35674)	27, 199, 349
Fidelio—Prisoners' Chorus (Beethoven) (35576)	139, 275
Fifth Symphony—Allegro con brio (Beethoven) (18124)	97, 216, 264
Fifth Symphony—Andante (Beethoven) (35580)	147, 192, 266
Fifth Symphony—Finale (Allegro, presto) (Beethoven) (35637)	26, 97, 150, 192, 267
Fifth Symphony—Scherzo (Beethoven) (18278)	192, 268
Filiae Jerusalem (Gabrielli) (71023)	152, 192, 268
Finale—Act III ("Boris Goudonow") (Moussorgsky) (76031)	82, 297
Finale (Allegro, presto)—Fifth Symphony (Beethoven) (35637)	233, 333
Finlandia (Sibelius) (74698)	192, 268
Fleeting Vision ("Hérodiade") (Massenet) (88153)	121, 364
Flying Dutchman—Spinning Song (Wagner) (35494)	250, 326
Fountain, The (Ravel) (74659)	114, 228, 380
Fountain, The (Zabel) (55102)	25, 27, 127, 179, 348
Four Penobscot Tribal Songs (18444)	153, 385
Fra Diavolo—Agnes, Beautiful Flower (Auber) (63171)	60, 313
Freischütz—Overture (Von Weber) (35000)	248, 260
Freischütz—Through the Forest (Von Weber) (45078)	218, 377
Frère Jacques (Old French) (72166)	218, 377
From the Green Fields ("Mefistofele") (Boïto) (64933)	39, 296
From the Heavens Now I Fly ("Comus") (Milton-Lawes) (35549)	240, 273
Funeral March (Chopin) (35157)	84, 205, 319
Funeste piaggie ("Euridice") (Peri) (55051)	166, 280
G Minor Symphony (Mozart)—See "Symphony in G Minor"	84, 205, 342
Gagliarda (Galilei) (74672)	84, 182, 205, 297
Gamale Norge (Norwegian) (65929)	48, 338
Garibaldi Hymn (Italian) (16136)	35, 314
Gathering Peascods (English Folk Dance) (18010)	24, 58, 290

PAGES

Gavottes—D Major Suite (Bach) (35656) 89, 187
Gavotte (Grétry) (Violin) (64198) 182, 305
Gavotte (Grétry) (Xylophone) (17917) 169, 305
Gavotte (Mozart) (Xylophone) (17917) 169, 335
Gavotte in E Major (Bach) (64132) 28, 261
Gavotte (Gluck) (74618) 212, 300
Germania—Students Arise (Franchetti) (87053) 245, 292
Get On Board (Negro Spiritual) (18446) 60
Gianni Schicchi—O mio babbino caro (Oh My Beloved Daddy) (Puccini) (64802) 242, 344
Gioconda, La—Cielo e Mar (Ponchielli) (88246) 240, 343
Gioconda, La—Dance of the Hours (Ponchielli) (55044) 240, 344
Gioconda, La—Voce di Donna (Ponchielli) (64876) 240, 343
Girl of the Golden West, The—Ch'ella mi creda (Puccini) (64886) 242, 345
Gitana, La (Arabo-Spanish Gypsy Song) (arr. by Kreisler) (64842 ..... 14, 37, 259
Gloria Patri (Palestrina) (17548) 82, 341
Gloria—Twelfth Mass (Mozart) (35678) 21, 335
Glory to God ("Messiah") (Händel) (35499) 86, 208, 309
G Minor Symphony (Mozart) –See "Symphony in G Minor"
God in Nature (Beethoven) (63794) 97, 263
Good Lord (Negro Spiritual) (18446) 60
Good News (Negro Spiritual) (17663) 16, 336
Good-Night (Bohemian Folk Song) (89116) 42, 272
Götterdämerung—Siegfried's Funeral March (Wagner) (35369 ..... 114, 166, 230, 379
Goyescas—Intermezzo (Granados) (35574) 128, 169, 303
Grass Dance (Glacier Park Indians) (17611) 33, 171, 313
Greatest Miracle of All (Wardall-Guion) (64887) 139, 306
Greensleeves (Traditional) (17724) 58, 289
Guide Thou My Steps—"Les Deux Journées" (Cherubini) (55075) 110, 216, 278
Guitarre (Moszkowski-Sarasate) (64823) 149
Habanera ("Carmen") (Bizet) (88085) 15, 18, 271
Hail Columbia (Hopkinson-Phile) (17581) 60
Hail to the Chief (Sanderson-Bach) (55052) 56, 362
Hallelujah Chorus ("Messiah") (Händel) (35678) 21, 87, 202, 309
Hamlet—B. indisi (Thomas) (88619) 248
Han Mass Aan Lasse (Norwegian) (65931) 48, 338
Han Ole (Norwegian) (65931) 48, 338
Hänsel and Gretel—I am the Sleep Fairy (89100 ..... 254, 312
Hänsel and Gretel—Susie, Little Susie (89099) 254, 312
Hänsel and Gretel—Witch's Dance (Humperdinck) (87526 ..... 125, 254, 312
Hard Times Come Again No More (Foster) (87303) 136, 291
Hark! Hark! the Lark (Schubert) (64218) 100
Harp That Once Thro' Tara's Halls, The (Irish Folk Song) (64259) 52, 314
Haste Thee Nymph ("L'Allegro") (Händel) (18123) 87, 210, 307
Have You Seen But a Whyte Lillie Grow (English) (64320) 58, 289
Hear Me, Norma ("Norma") (Bellini) (Oboe and Clarinet) (17174) 156
Heavens Resound, The (Beethoven) (35576) 21, 97
Henry VIII Suite, Dances from (Edward German) (35530) 131, 298
Hebrew Melody (Achron) (74568) 68, 317
Her Blanket (Lieurance) (18418) 60, 139, 321
Hérodiade—Fleeting Vision (Massenet) (88153) 250, 326
He Shall Feed His Flock ("Messiah") (Händel) (88613) 202, 208, 308
Heure Exquise, L' (Hahn) (64750) 127
Hexenritt und Knusperwaltz ("Hänsel and Gretel") (Humperdinck)—See "Witch's Dance"
Hiawatha's Wedding Feast—Onaway! Awake Beloved! (Coleridge-Taylor) (55059) 131, 282

PAGES

Hide Me From Day's Garish Eye ("Il Pensieroso") (Milton-Händel) (35623) 87, 210, 307
Highland Fling (Scotch) (17001) 56, 361
Highland Schottische—Weel May the Keel Row (Scotch) (17331) 29, 362
Hold Thy Peace ("Twelfth Night") (17724) 58, 362
Home (Bohemian Folk Song) (Destinn) (87310) 42, 272
Home, Sweet Home (Payne) (88047) 135, 340
Ho-yo-to-ho (Brunnhilde's Battle Cry) ("Valkyrie") (Wagner) (87002) 18, 230, 378
Hubicka—Cradle Song (Smetana) (64213) 123, 367
Huguenots, Les—Benediction of the Swords (Meyerbeer) (74275) 110, 224, 332
Huguenots, Les—Romanza ("Fairer Than the Lily") (Meyerbeer) (88210) 150, 224, 332
Humoresque (Dvořák) (74163) 123, 287
Hungarian Czardas (Cembalom) (17973) 44, 274, 313
Hungarian Dance No. 5 (Brahms) (17973) (64752) 44, 117, 274, 313
Hungarian Dance Nos. 20 and 21 (Brahms-Joachim) (74303) 44, 175, 274
Hungarian Fantasie (Von Weber) (18684) 161, 377
Hungarian Rhapsody No. 2 (Liszt) (74647) 44, 108, 324
Hymn of Charlemagne (Veni, Creator Spiritus) (Ancient Latin Hymn) (55072) 73, 278
Hymn to St. John the Baptist (Church) (55072) 73, 281
Hymn to Apollo (Ancient Greek) (35279) 70, 303
Hymn to the Sun ("Le Coq d'Or") (Rimsky-Korsakow) (64790) 160, 233, 348
I am the Sleep Fairy ("Hänsel and Gretel") (89100) 254, 312
I Attempt from Love's Sickness to Fly (Henry Purcell) (45092) 84, 205, 346
I Dreamt I Dwelt in Marble Halls ("Bohemian Girl") (Balfe) (16398) 235, 263
If With All Your Hearts ("Elijah") (Mendelssohn) (74088) 202, 220, 328
Il bianco cigno (Arcadelt) (17793) 82, 259
Il Pensieroso—See "Pensieroso, Il"
Il Pleut, Il Pleut, Bergère (Old French) (72165) 39, 294
Il Trovatore—See "Trovatore"
Improvisation on Old Hungarian Airs (17462) 44, 313
Indian Lullaby (Lieurance) (64491) 31, 322
Ingemisco—Requiem Mass (Sadly Groaning) (Verdi) (88514) 256, 375
Instruments of the Orchestra (35670) (35671) 145, 154, 156, 339
Interludium in Modo Antico (Glazounow) (74667) 119, 299
Intermezzo ("Cavalleria Rusticana") (Mascagni) (45186) 128, 244, 326
Intermezzo ("Goyescas") (Granados) (35574) 128, 169, 303
Intermezzo ("Jewels of the Madonna") (Wolf-Ferrari) (35270) 35, 128, 245, 384
Intermezzo ("A Midsummer-Night's Dream") (Mendelssohn) (35527) 161, 218, 330
In the Garden ("Rustic Wedding Symphony") (Goldmark) (35627) 197
In the Hall of the Mountain King ("Peer Gynt Suite") (Grieg) (18042) 16, 161, 305
Intorno all' idol mio (Cesti) (45069) 84, 205, 277
Invitation to the Waltz (Von Weber) (74598) 193, 377
Invocation ("Magic Flute") (Mozart) (85042) 213, 335
I Pagliacci—See "Pagliacci"
Irish Folk Song, An (Foote) (35693) 139, 291
Irish Lilt (Irish Washerwoman) (17331) 52
Irish Tune from County Derry (Arranged by Grainger) (17897) 52, 302
Isolde's Love-Death ("Tristan and Isolde") (Wagner) (55041) 114, 195, 231, 380
I See You (Swedish) (17158) 24, 369
Italian Symphony—Andante (Mendelssohn) (35452) 150, 193, 331
It is Enough ("Elijah") (Mendelssohn) (74082) 22
I Want to be Ready (Negro Spiritual) (18446) 60, 337
J'ai du bon tabac (Old French) (72166) 39, 296
J'ai encor un tel pate (de la Halle) (17760) 78, 372
Jealous One, The (El Celoso) (Alvarez) (64482) 37, 259

PAGES

Jewels of the Madonna—Intermezzo (Before Act III) (Wolf-Ferrari) (35270) 35, 128, 245, 389
Jewels of the Madonna—Rafael's Serenade (Wolf-Ferrari) (87193) 245
Jewel Song ("Faust") (Gounod) (88024) 247, 301
Jock o' Hazeldean (Scotch) (16961) 56, 361
John Peel (Old English) (64928) 58
Jongleur de Notre Dame—Legend of the Sagebrush (Massenet) (74123) 250, 326
Joseph Mine (Calvisius) (17870) 82, 276, 344
Juanita (Norton) (64812) (18519) 60, 135, 337
Judas Maccabaeus—Sound an Alarm (Händel) (74131) 86, 398
Juive, La—Rachel! quand du Seigneur, etc. (Halévy) (88625) 222, 307
Juliet's Waltz Song ("Romeo and Juliet") (Gounod) (74512) 15, 28, 115, 247, 302
Kamarinskaia (Russian Folk Dance) (17001) 46, 352
Kamennoi-Ostrow (Rubinstein) (55044) 119, 352
Kathleen Mavourneen (Irish) (74236) 31, 314
King Christian (National Air of Denmark) (16591) 48, 283
King Henry's Prayer ("Lohengrin") (Wagner) (64013) 163, 228, 382
Kinonikon (Greek Church) (63511) 70
Klappdans (Swedish) (17084) 50
Kolebalnia (Russian Folk Song) (63153) 46, 352
Kol Nidrei (Arr. Max Bruch) (Old Hebrew) (74355) 68, 125, 317
Krakowiak (Polish) (63460) 47
Kuu Home (Hawaiian) (18577) 33, 171
Kyrie Eleison (Gregorian) (71001) 73, 304
Kyrie Kekraxa (Greek Church) (63511) 70, 304
L'Allegro—See "Allegro"
La Bohême—See "Bohême"
La ci darem la mano ("Don Giovanni") (Mozart) (89015 ..... 94, 213, 334
La Donna e Mobile (Woman is Fickle) ("Rigoletto") (Verdi) (87017 ..... 237, 374
La Gioconda—See "Gioconda"
La Juive—Quand du Seigneur (Halévy) (88625) 222
Lakmé—Bell Song (Delibes) (74510) 18, 27, 248, 285
Lakmé—Vieni al contento (Delibes) (64171 ..... 248, 286
Lamb of God (Agnus Dei) (Bizet) (88416) 256, 271
Lament for Charlemagne (Church) (Latin Chant) (55072 ..... 73, 281
L'Après-Midi d'un Faune, Prelude—See "Après-Midi"
Largo ("New World Symphony") (Dvořák) (74631) 22, 158, 199, 287
Largo al factotum ("Barber of Seville") (Rossini) (88391 ..... 110, 216, 350
Largo ("Xerxes") (Händel) (88617) 28, 87, 210, 310
Lark Now Leaves Its Wat'ry Nest, The (Parker) (74118 ..... 139, 340
Lass of Richmond Hill (McNally) (64100) 58, 290
Lass With the Delicate Air, The (Arne) (64398) 58, 260
Last Tears (Bohemian Folk Song) (87306) 42, 272
La Traviata—See "Traviata"
Laughing Song ("Manon Lescaut") (Auber) (64669) 248, 260
Le Caid—Drum Major's Air (Thomas) (85119) 19, 370
Le Coq d'Or—Hymn of the Sun (Rimsky-Korsakow) (64790) 160, 233, 348
Le Cygne—See "Cygne, Le"
Legend of the Sagebrush ("Jongleur de Notre Dame") (Massenet) (74123) 250, 326
Lend Me Your Aid ("Queen of Sheba") (Gounod) (64096) 247, 301
Le Nil (Leroux) (89090) 127, 320
Lento (American Quartet) (Dvořák) (74611) 123
Leonore Overture No. 3 (Beethoven) (35268) (35269) 157, 161, 192, 216, 264
Le Prophète—See "Prophète"
Les Deux Journées—Guide Thou My Steps (Cherubini) (55075) 110, 216, 278
Les Huguenots—See "Huguenots"
L'Espoir que j'ai (Jannequin) (45083) 78, 82, 316
Let Me Wander Not Unseen ("L'Allegro") (Milton-Händel) (35623) 87, 210, 307

	PAGES
Liebesfreud (Old Vienna Waltz) (45066)	41, 298
Liebestraum (Liszt) (55094)	26, 108, 323
Lieblicher Mond ("Rusalka") (Dvořák) (88519)	123, 233, 287
Like a Shepherd (Kawokares Rohe Adre) (Hebrew) (17745)	68, 317
Linda Mia (Spanish Folk Song) (64042)	37, 368
Little Dustman (Brahms) (18440)	117, 274
Little Firefly (Cadman) (64705)	139, 276
Live a-Humble (Negro Spiritual) (17663)	16, 336
Loch Lomond (Scotch Folk Song) (64210)	56, 361
Lohengrin—Bridal Chorus (Wagner) (35494)	21, 228, 383
Lohengrin—Elsa's Dream (Wagner) (74749)	228, 382
Lohengrin—King Henry's Prayer (Wagner) (64013)	163, 228, 382
Lohengrin's Narrative ("Lohengrin") (74130)	114, 228, 378
Lohengrin—Prelude (Wagner) (*——)	195, 382
Lo, Here the Gentle Lark (Bishop) (88073)	157, 271
Lo, How a Rose E'er Blooming (Praetorius) (17870)	82, 344
Lorelei, Die (Silcher) (88547)	41, 364
Loreley, The (Liszt) (88204)	108, 324
Louise—Depuis le jour (Ever Since the Day) (Charpentier) (74252)	252, 278
Love, Thy Aid ("Samson et Dalila") (Saint-Saëns) (88201)	252
Lucia—Mad Scene (Donizetti) (88299)	110, 222, 286
Lucia—Sextette (Donizetti) (96200)	222, 287
Lullaby (Brahms) (18440)	117, 274
Madame Butterfly—Duet of the Flowers (Puccini) (89131)	18, 128, 242, 346
Madame Butterfly—Un bel di vedremo (Puccini) (88113)	202, 242, 345
Mad Scene ("Lucia") (Donizetti) (88299)	110, 222, 286
Magic Fire Scene ("Valkyrie") (Wagner) (74736)	230
Magic Flute—Invocation (Mozart) (85042)	213, 335
Magic Tones ("Queen of Sheba") (Goldmark) (87041)	254, 300
Malagueña (Albeniz) (64846)	128
Malbrouck (Old French) (72165)	39, 295
Manon—Farewell, Our Little Table (Massenet) (88146)	250
Manon Lescaut—Laughing Song (Auber) (64669)	248, 260
Marche Hongroise (Rakoczy) ("Damnation de Faust") (Berlioz) (35462)	105, 193, 270
Marche Lorraine (Ganne) (64586)	29, 39, 296
Marche Militaire Française (Saint-Saëns) (35668)	164, 354
Marche Slave (Tschaikowsky) (55105)	29, 119, 152, 161, 199, 373
March Rakoczy (Berlioz) (68052)	31
Maria, Mari (Neapolitan) (88083)	31, 35, 285
Marriage of Figaro—Voi Che Sapete (Mozart) (88067)	94, 213, 335
Marseillaise, La (de Lisle) (64693)	28, 322
Martha—Spinning Wheel Quartet (Flotow) (70052)	235, 291
Masque of Comus (Milton-Lawes)—See "Comus"	
Massa's in de Cold, Cold Ground (Foster) (18519) (64638)	60, 136, 292
May Pole Dance (English Folk Dance) (17087)	58, 290
Mazurka No. 2 in A Flat Major (Op. 50) (Chopin) (64263)	179, 280
Medicine Song (Glacier Park Indians) (17611)	33, 171, 313
Meditation ("Thaïs") (Massenet) (74135)	147, 250, 327
Medley of Irish Jigs (18727)	52
Mefistofele—From the Green Fields (Boïto) (64933)	240, 273
Mefistofele—L'Altra Notte (Boïto) (74651)	240, 273
Meistersinger—Prize Song (Wagner) (70080)	114, 232, 379
Melody in F (Rubenstein) (45096)	14, 151
Men of Harlech (Welsh) (72812)	54, 384
Mentra Gwen (Welsh) (64141)	54, 383

*In preparation.

PAGES

Menuet des Follets (Will-o'-the-Wisp) ("Damnation de Faust") (Berlioz) (35462) 105, 157, 193, 270
Menuett (Gluck) (Bells) (17917) 91, 169, 334
Menuett (Haydn) (64538) 92, 310
Menuett (Mozart) (17917) 169
Menuett (Händel) (64841) 87
Menuetto (Quartet in C Minor) (Beethoven) (17964) 190, 264
Menuetto (Surprise Symphony) (Haydn) (35244) 92, 188, 311
Menuetto (Symphony in G Minor) (Mozart) (35489) 94, 188, 336
Merci Clamant (Troubadour) (17760) 78, 371
Mère Michel, La (Old French) (72165) 39, 294
Merry Wives of Windsor—Overture (Nicolai) (35270) 235
Messiah—And the Glory of the Lord (Händel) (35499) 86, 208, 308
Messiah—Glory to God (Händel) (35499) 86, 208, 309
Messiah—Hallelujah Chorus (Händel) (35678) 21, 87, 202, 309
Messiah—He Shall Feed His Flock (Händel) (88613) 202, 208, 308
Messiah—Pastoral Symphony (Händel) (35499) 86, 187, 208, 309
Messiah—The Trumpet Shall Sound (Händel) (74080) 164, 309
Midsummer-Night's Dream—Intermezzo (Mendelssohn) (35527 ..... 161, 218, 330
Midsummer-Night's Dream—Nocturne (Mendelssohn) (35527) 165, 218, 330
Midsummer-Night's Dream—Overture (Mendelssohn) (35625 ..... 27, 103, 218, 329
Midsummer-Night's Dream—Scherzo (Mendelssohn) (74560) 218, 329
Midsummer-Night's Dream—You Spotted Snakes (Mendelssohn) (55060 ..... 218, 330
Midsummer-Night's Dream—Wedding March (Mendelssohn) (55048) 330
Mighty Fortress (Ein' Feste Burg) (Luther) (18897) 41, 324
Mignon—Polonaise (Thomas) (74489) 248
Mignonette (Le Roux-Weckerlin) (64403) 39, 383
Minstrel Boy, The (Irish Folk Song) (64117) 14, 28, 52, 314
Minuet—See "Menuet" and "Menuett"
Minuet des Follets (Will-o'-the-Wisp) ("Damnation of Faust") (Berlioz) (35462) 105, 157, 193, 270
Minuet (Paderewski) (16474) 28, 340
Minute Waltz (Chopin) (64076) 28, 280
Miserere ("Il Trovatore") (Verdi) (Cornet and Trombone) (16371) 166, 374
Mist'en l'Aire, La (Old French) (72166) 39, 296
Moldau, The (Smetana) (*——) 199, 366
Molly on the Shore (Grainger) (74580) 22, 131, 302
Molodka (Russian) (70034) 33, 46, 171, 353
Molto Lento (Rubenstein) (35506) 147, 352
Mon Coeur se recommande a vous (Orlando di Lassus) (17793 ..... 82, 285
Monologo ("Rigoletto") (Verdi) (88618) 237, 374
Moonlight (Schumann) (64554) 103, 358
Morning ("Peer Gynt Suite") (Grieg) (35470) 16, 121, 305
Morgen (Morning) (Richard Strauss) (64339) 125, 369
Morris Dance—Henry VIII Suite (Edward German) (35530 ..... 131, 298
Moskow (Mother Moscow) (Russian) (65147) 46, 353
Moto Perpetuo (Paganini) (74581) 105, 175, 340
Musetta Waltz ("La Bohême") (Puccini) (64560) 242, 345
Musette ("Armide") (Gluck) (18314) 91, 182, 212, 299
My Heart at Thy Sweet Voice ("Samson et Dalila) (Saint-Saens) (88199) 252, 355
My Heart Ever Faithful (Bach) (88575) 89, 208, 261
My Love Compels Thy Love ("Fedora") (Giordano) (64905) 245, 299
My Mother Bids Me Bind My Hair (Haydn) (45092) 92, 310
My Sweetheart Has a Rosy Mouth (Brahms) (63794) 117, 274
National Airs of Sweden (16595) 50, 370
National Hymn of Norway (Singing) (16596) 48, 365

*In preparation.

PAGES

Natoma—Dagger Dance (Herbert) (55113) 169, 257, 312
Natoma—Spring Song (I List the Thrill of Golden Throat) (Herbert) (74274) 257, 311
Navajo Indian Songs (O'Hara) (17635) 16, 313
Na Wawel, Na Wawel (Polish) (63460) 47, 343
New World Symphony—Largo (Dvořák) (74631) 22, 158, 199, 287
Nil, Le (Leroux) (89090) 127, 320
Nina (Pergolesi) (64932) 210, 342
Nobody Knows the Trouble I See (Negro Spiritual) (18237) 60
Nocturne—Midsummer-Night's Dream (Mendelssohn) (35527) 165, 218, 330
Norma—Casta Diva (Bellini) (88104) 222, 269
Norma—Hear Me, Norma (Bellini) (17174) 156
Non piango e non sospiro ("Euridice") (Caccini) (45069) 84, 205, 275
Norwegian Echo Song (Thrane) (64714) 31, 370
Norwegian Mountain March (Folk Dance) (17160) 48, 338
Nutcracker Suite (Tschaikowsky)—See "Casse Noisette"
O Cease Thy Singing, Maiden Fair (Rachmaninoff) (87574) 119, 347
O Cessate di Piagarmi (Scarlatti) (17718) 205, 356
Of a Tailor and a Bear (MacDowell) (18598) 27
Offertorio e Communione (Gregorian) (61108) 73, 305
Oh, Rest in the Lord ("Elijah") (Mendelssohn) (88288) 18, 328
Oh Lord Most Holy—Panis Angelicus (Franck) (74399) 127, 256, 292
Oh Sleep Why Dost Thou Leave Me ("Semele") (Händel) (74423) 87, 309
Oh Star of Eve ("Tannhäuser") (88154) 114, 228, 381
Old Black Joe (Foster) (74442) (18519) 29, 60, 292
Old Folks at Home (Foster) (18519) 60, 292
O mio babbino caro (Oh My Beloved Daddy) ("Gianni Schicchi") (Puccini) (64802) 242, 344
Onaway! Awake Beloved! ("Hiawatha's Wedding Feast") (Coleridge-Taylor) (55059) 131, 282
On the Road to Mandalay (Speaks) (35476) 139
Onward, Christian Soldiers (Sullivan) (18627) 28, 369
On Wings of Song (Mendelssohn) (74583) 26, 329
Opening Chorus ("Cavalleria Rusticana") (Mascagni) (68218) 244, 325
Orfeo—Che farò senza Euridice (Gluck) (88285) 91, 212, 299
Orfeo—Dance of the Happy Spirits (Gluck) (74567) 91, 299
Orfeo—Ecco purch' a voi ritorno (Monteverde) (17718) 205, 333
Orfeo—Tu se' morta (Monteverde) (45083) 205, 333
Orientale ("Kaleidoscope") (Cui) (45066) 119, 283
Orpheus—Ballet Music (Gluck) (74567) 212
O Sole Mio (di Capua) (87243) 35, 315
O sommo Carlo ("Ernani") (Verdi) (89135) 237, 374
Otello—Credo (Verdi) (88328) 115, 238, 376
Otello—We Swear by Heaven and Earth (Verdi) (89075) 19, 238, 376
Otello—Willow Song (Verdi) (88148) 238, 376
Over the Azure Fields—Aria ("Andrea Chenier") (Giordano) (88060) 245, 298
Overture—Bartered Bride (Smetana) (35148) 123, 233, 367
Overture—Carnival Romain (Berlioz) (35241) 105, 158, 193, 271
Overture—D Major Suite (Bach) (35669) 89, 187, 262
Overture ("Der Freischütz") (Von Weber) (35000) 218, 377
Overture—Egmont (Beethoven) (35493) 97, 264
Overture—Leonore No. 3 (Beethoven) (35268) (35269) 157, 164, 192, 216, 264
Overture—Merry Wives of Windsor (Nicolai) (35270) 235
Overture—Midsummer-Night's Dream (Mendelssohn) (35625) 27, 103, 218, 329
Overture—Tannhäuser (Wagner) (74758) (74759) (74768) 160, 380
Overture—William Tell—Parts I, II (Rossini) (17815) 110, 145, 351
Overture—William Tell—Parts III, IV (Rossini) (18012) 145, 164, 351
Pagliacci—Prologue (Leoncavallo (88029) 128, 244, 319

	PAGES
Pagliacci—Vesti la giubba (Leoncavallo) (88061)	244, 320
Pagliacci—Ye Birds Without Number (Ballatella) (Leoncavallo) (88398)	244, 320
Paloma, La (Yradier) (88480)	31, 385
Panis Angelicus (Oh Lord Most Holy) (Franck) (74399)	127, 256, 292
Pa-pup-ooh (Lieurance) (18444)	60, 322
Parsifal—Amfortas' Prayer (Wagner) (74406)	114, 232, 383
Passing By (Purcell) (64550)	84, 347
Pastoral Symphony (Beethoven) (35320)	151, 268
Pastoral Symphony ("Messiah") (Händel) (35499)	86, 187, 208, 309
Pathetic Symphony—Andante (Tschaikowsky) (*——)	160, 199
Pearl of Brazil—Thou Brilliant Bird (David) (88318) (74552)	25, 248, 284
Peer Gynt Suite—Anitra's Dance (Grieg) (18042)	16, 305
Peer Gynt Suite—Ase's Death (Grieg) (35470)	16, 28, 121, 305
Peer Gynt Suite—In the Hall of the Mountain King (Grieg) (18042)	16, 161, 305
Peer Gynt Suite—Morning (Grieg) (35470)	16, 121, 305
Peer Gynt Suite—Solvejg's Song (Grieg) (55108)	121, 306
Pensieroso, Il—Hide Me From Day's Garrish Eye (Milton-Händel) (35623)	87, 210, 307
Pensieroso, Il—Sweet Bird (Händel) (17174) (88068)	156, 210, 308
Père de la Victoire, Le (French) (64557)	39, 296
Pietà Signore (Stradella) (88599)	205, 368
Pilgrims' Chorus ("Tannhäuser") (Wagner) (17563) (17133)	19, 163, 381
Pique Dame—Duet (Tschaikowsky) (89118)	233
Polish Dance (Arr. Zimbalist) (64562)	47, 385
Polish Folk Songs (63460)	47
Polonaise ("Mignon") (Thomas) (74489)	248
Polonaise Militaire (Chopin) (35241)	108, 280
Polonaise Op. 38 (Vieuxtemps) (64028)	28, 175, 376
Pomp and Circumstance March (Elgar) (35247)	28, 131, 288
Pont d' Avignon, Le (Old French) (72166)	39, 295
Populo Meus (Palestrina) (17548)	82, 341
Poupée Valsante (Waltzing Doll) (Poldini) (45170)	25, 343
Pour mal tems (Thibaut of Navarre) (17760)	78, 372
Praeludium (Järnefelt) (18323)	158, 316
Prelude C Sharp Minor (Rachmaninoff) (35625)	119, 347
Prelude—L'Après-Midi d'un Faune (Debussy) (35464)	153, 197, 252, 284
Prelude ("Lohengrin") (Wagner) (*——)	195, 382
Prelude (Op. 28, No. 24) (Chopin) (74260)	108, 280
Prelude ("Tristan and Isolde") (Wagner) (68210)	231, 379
Prince Igor—Chorus and Dance (Borodin) (45133)	233, 273
Prince Igor—Chorus of the Tartar Women (Borodin) (45133)	233, 273
Prisoners' Chorus ("Fidelio") (35576)	97, 216, 264
Prison Scene ("Faust") (Gounod) (95203)	115, 247, 301
Prize Song ("Meistersinger") (Wagner) (70080)	114, 232, 379
Procession, La (César Franck) (88556)	127, 292
Prologue ("I Pagliacci") (Leoncavallo) (88029)	128, 244, 319
Promenade en Bateau (Old French) (72165)	39, 294
Prophet Bird (Vogel als Prophete) (Schumann) (74285)	103, 179, 360
Prophète, Le—Ah, mon fils (Meyerbeer) (88187)	224, 332
Quartet—Farewell Sweet Love ("La Bohême") (96002)	242, 345
Quartet in C Minor—Menuetto (Beethoven) (17964)	190, 264
Quartet in A Minor—Scherzo (Schumann) (74578)	103, 359
Quartet in D Major—Andante (Mozart) (74579)	190, 334
Quartet in E Flat—Allegro (Dittersdorf) (64671)	190, 286
Quartet in F Major—Scherzo (Beethoven) (17964)	190, 265, 266
Queen of Sheba—Lend Me Your Aid (Gounod) (64096)	247, 301

*In preparation.

	PAGES
Queen of Sheba—Magic Tones (Goldmark) (87041)	254, 300
Quis est Homo—Stabat Mater (Rossini) (89098) (89158)	220, 351
Rachel! Quand du Seigneur ("La Juive") (Halévy) (88625)	222, 307
Rafael's Serenade ("Jewels of the Madonna") (Wolf-Ferrari) (87193)	245
Rakoczy March ("Damnation of Faust") (Berlioz) (74695)	105, 193, 270
Redemption, The—Unfold Ye Portals (Gounod) (35075)	28, 256, 301
Regina Coeli ("Cavalleria Rusticana") (Mascagni) (68218)	244, 325
Requiem Aeternam (from Mass in C Minor) (Cherubini) (55075)	220, 279
Requiem Mass—Ingemisco (Sadly Groaning) (Verdi) (88514)	256, 375
Return of Spring (Schumann) (64217)	103, 360
Rêverie du Soir (Saint-Saëns) (35668)	150, 354
Ride of the Valkyries ("Die Walküre") (Wagner) (74684) (35369)	114, 147, 230, 378
Rienzi Overture, Part I (Wagner) (74602)	195, 227, 377
Rienzi Overture, Part II (Wagner) (74603)	195, 227, 377
Rigodon de Dardanus (Rameau) (67201)	84, 182, 347
Rigaudon (Monsigny) (64201)	182, 333
Rigoletto—La Donna e mobile (Verdi) (87017)	237, 374
Rigoletto—Monologo (Verdi) (88618)	237, 374
Robins m'aime (Troubadour) (17760)	78, 371
Roll, Jordan, Roll (Negro Spiritual) (18237)	60
Romance for Oboe (Schumann) (18312)	158
Romanza Andaluza (Sarasate) (74367)	175, 356
Romanza ("Les Huguenots") ("Fairer Than the Lily") (Meyerbeer) (88210)	150, 224, 332
Romeo and Juliet—Juliet's Waltz Song (Gounod) (74512)	15, 28, 115, 247, 302
Ronde des Lutins (Dance of the Goblins) (Bazzini) (74570)	27, 263
Rosamunde—Ballet Music (Schubert) (64670)	100, 356
Rosary, The (Nevin) (45187)	139
Rouet d'Omphale (Saint-Saëns) (*———)	197, 354
Roumeliotica (Greek Mountaineer's Dance Song) (63535)	70, 304
Royal March of Italy (Italian) (16136)	35
Rudolph's Narrative ("La Bohême") (Puccini) (88002)	242, 345
Rusalka—Lieblicher Mond (Dvořák) (88519)	123, 233, 287
Rustic Wedding Symphony—Bridal Song—Serenade (Goldmark) (35627)	125, 158, 197, 300
Rustic Wedding Symphony—In the Garden (Goldmark) (35627)	197
Sabrina Fair ("Comus") (Milton-Lawes) (35549)	84, 205, 319
Sacrifice, The (Lieurançe) (18444)	60, 322
Salut d'amour (Elgar) (64373)	131, 288
Sambre et Meuse, La (Turlet) (17712)	31, 343
Samson et Dalila—Bacchanale (Saint-Saëns) (74671)	160, 252, 354
Samson et Dalila—Dalila's Song of Spring (88627)	252, 355
Samson et Dalila—Love, Thy Aid (Saint-Saëns) (88201)	252
Samson et Dalila—My Heart at Thy Sweet Voice (Saint-Saëns) (88199)	252, 355
Samson et Dalila—Spring Flowers (Saint-Saëns) (17624)	18, 252, 355
Santa Lucia (Italian Folk Song) (64663) (88560)	24, 28, 31, 315
Saul—Dead March (Händel) (16980)	87, 309
Savez-vous Planter les choux (Old French) (72165)	39, 294
Scenes Pittoresques—The Angelus (Massenet) (35437)	127, 326
Scheherazade—Festival at Bagdad (Rimsky-Korsakow) (74593)	27, 199, 349
Scheherazade—The Young Prince and the Young Princess (Rimsky-Korsakow) (74691)	199, 349
Scherzo (Beethoven) (35506)	147, 265
Scherzo (Dittersdorf) (74294)	182
Scherzo—Fifth Symphony (Beethoven) (18278)	152, 192, 268
Scherzo—Midsummer-Night's Dream (Mendelssohn) (74560)	218, 329

*In preparation.

PAGES

Scherzo—Quartet in A Minor (Schumann) (74578) 103, 359
Scherzo—Quartet in F Major (Beethoven) (17964) 190, 265, 266
Scotch Medley March (Bagpipes) (17140) 56, 361
Scots, Wha' Hae' (Scotch) (16961) 56, 361
Seguidilla (Albeniz) (64819) 128, 259
Sellenger's Round (English Folk Dance) (18010) 24, 58, 290
Semele—Oh Sleep Why Dost Thou Leave Me (Händel) (74423) 87, 309
Serenade Mephistophele—Damnation of Faust (Berlioz) (81034) 105, 270
Serenade (Drigo) (17600) 22
Serenade ("Rustic Wedding Symphony") (Goldmark) (35627) 125, 158, 197, 300
Serenade (Schubert) (64093) 100, 356
Serva Padrona, La—Stizzoso mio Stizzoso (Pergolesi) (55051) 210, 341
Seven Last Words of Christ, The (Schütz) (18173) 86, 208, 360
Sextette ("Lucia") (Donizetti) (96200) 222, 287
Shadow Song ("Dinorah") (Meyerbeer) (74532) 224, 331
Shanewis—Song of the Robin Woman (Cadman) (*——) 257, 276
Shepherds' Dance—Henry VIII Suite (Edward German) (35530) 131, 298
Shepherds' Hay (English) (Arr. by Grainger) (17897) 58, 131, 302
Shepherds' Hey (Sharp) (17328) 28
Shoemakers' Dance (Danish) (17084) 50
Siciliana—Thy Lips Like Crimson Berries ("Cavalleria Rusticana") (Mascagni) (87072) 153, 244, 325
Siegfried's Funeral March ("Götterdämerung") (Wagner) (35369) 114, 166, 230, 379
Siegfried's Horn Call (Wagner) (17174) 165, 378
Slavonic Dance No. 2 (Dvořák) (74437) 42, 123, 288
Smith, The (Brahms) (45060) 117, 275
Snow Maiden—Song of the Shepherd Lehl (Rimsky-Korsakow) (64209) 119, 233, 348
Solvejg's Song ("Peer Gynt Suite") (Grieg) (55108) 121, 306
Some Day He'll Come ("Madame Butterfly") (Puccini) (88113) 202, 242, 345
Song of a Captive Nightingale (Real Bird) (45057) 25
Song of a Thousand Years (Work) (17582) 136, 385
Song of the Robin Woman ("Shanewis") (Cadman) (*— — —) 257, 276
Song of the Shepherd Lehl ("Snow Maiden") (Rimsky-Korsakow) (64209) 119, 233, 348
Song of a Thrush (Real Bird) (45057) 25
Song of the Volga Boatmen (Ei Uchnem) (Russian Folk Song) (65147) 31, 46, 353
Songs My Mother Taught Me (Dvořák) (64563) 123, 288
Songs of our Native Birds (Charles Kellogg) (55049) 25
Sonnambula—Oh! non credea mirarti (Bellini) (74538) 110, 269
Sound an Alarm ("Judas Maccabaeus") (Händel) (74131) 86, 308
Souvenir de Moscow (Wieniawski) (74051) 149, 175, 384
Spagnola, La (Dole-di Chiara) (64834) 37, 284
Spanish Dance (Granados) (64556) 37, 128, 303
Spanish Rhapsody (Chabrier) (74621) 197
Speed the Republic (18627) 28
Spinning Song ("Flying Dutchman") (Wagner) (35494) 114, 228, 380
Spinning Song (Mendelssohn) (64921) 25, 179, 330
Spinning Wheel Quartet ("Martha") (Flotow) (55114) 235, 291
Spring Flowers ("Samson et Dalila") (Saint-Saëns) (17624) 18, 252, 355
Spring Night (Schumann) (45060) 103, 360
Spring Song (Mendelssohn) (Piano) (74285) 103, 179, 331
Spring Song ("Natoma") (Herbert) (74274) 257, 311
Spring Song (Pinsuti) (17216) 163, 342
Spring Voices (Strauss) (16835) 25, 368
Stabat Mater—Cujus Animam (Rossini) (35157) (88460) 166, 220, 350

*In preparation.

PAGES

Stabat Mater—Quis est Homo (Rossini) (88098) (89158) 220, 351
Stars and Stripes Forever (Sousa) (16777) 139, 367
Stars of the Summer Night (18627) 28, 342
Star-Spangled Banner (Key) (17579) (17581) 60, 317
Stizzoso mio stizzoso ("La Serva Padrona") (Pergolesi) (55051) 210, 341
St. Paul—But the Lord is Mindful of His Own (Mendelssohn) (88191) 220, 329
Students Arise ("Germania") (Franchetti) (87053) 245, 292
Study from "Children's Corner" (Debussy) (64935) 127, 179
Suite in D Major (Bach)—See "D Major Suite"
Sumer is Icumen In (Old English Canon, (1226) (35279) 82, 290
Summertime (Minnesinger) (17290) 78, 332
Sun in the Sky Stop Shining (Russian) (70034) 33, 46, 171, 353
Surprise Symphony—Allegro di molto (Haydn) (35243) 92, 188, 311
Surprise Symphony—Andante (Haydn) (35243) 188, 311
Surprise Symphony—Andante-Vivace (Haydn) (35244) 188, 311
Surprise Symphony—Menuetto (Haydn) (35244) 92, 188, 311
Susie, Little Susie ("Hänsel and Gretel") (Humperdinck) (89099) 254, 312
Swan, The (Saint-Saëns)—See "Cygne, Le"
Swedish Cradle Song (Folk Song) (87566) 14, 31
Swedish Wedding March (Sodermann) (35159) 28, 50, 367
Sweet Bird ("Il Pensieroso") (Händel) (Flute and Oboe) (17174) 156, 308
Sweet Bird ("Il Pensieroso") (Händel) (Vocal) (88068) 210, 308
Sweet Echo ("Comus") (Milton-Lawes) (35549) 84, 205, 319
Sweet the Angelus is Ringing (Smart) (55055) 18, 365
Swiss Echo Song (Eckert) (88311) 31, 288
Symphony No. 5 (Beethoven)—See "Fifth Symphony"
Symphony No. 8—Allegro Scherzando (Beethoven) (74661) 147, 269
Symphony in B Minor (Schubert)—See "Unfinished Symphony"
Symphony in F Major—Andante (Beethoven) (35320) 151, 268
Symphony in G Minor—Allegro assai (Mozart) (35489) 188, 336
Symphony in G Minor—Allegro Molto (Mozart) (35482) 94, 188, 335
Symphony in G Minor—Andante (Mozart) (35482) 94, 188, 336
Symphony in G Minor—Menuetto (Mozart) (35489) 94, 188, 336
Tales of Hoffman—Barcarolle (Offenbach) (87532) 235, 339
Tambourin (Gossec) (64198) 182, 300
Tannhäuser—Elizabeth's Prayer (Wagner) (88053) 228
Tannhäuser—Evening Star (Wagner) (88154) 114, 228, 381
Tannhäuser—Overture (Wagner) (74758) (74759) (74768) 160, 380
Tannhäuser—Pilgrims' Chorus (Wagner) (17563) (17133) 19, 163, 381
Tarantella (Saint-Saëns) (Clarinet and Flute) (17174) 156, 355
Tarantella Napolitana (Pepoli-Rossini) (88355) 14, 35, 316
Thaïs—Meditation (Massenet) (74135) 147, 250, 327
Thaïs—With Holy Water Anoint Me (Massenet) (89123) 250, 327
Then You'll Remember Me ("Bohemian Girl") (Balfe) (16398) 235, 263
They Bid Me Sleep (Wilson) (18674) 56
Third Symphony—Allegretto (Brahms) (74722) 117, 165, 197, 273
Thou Art Like a Flower (Schumann) (45060) 103, 360
Thou Brilliant Bird ("Pearl of Brazil") (David) (88318) 25, 248, 284
Thou Brilliant Bird ("Pearl of Brazil") (David) (74552) 25, 248, 284
Through the Forest ("Der Freischütz") (Von Weber) (45078) 218, 377
Thy Beaming Eyes (MacDowell) (64470) 139, 325
Thy Lips Like Crimson Berries—See "Siciliana"
Tinker's Dance (Denmark) (17962) 28
To a Wild Rose (MacDowell) (Celesta) (17691) (45187) 169, 325
Toils are Pitched, The (Wilson) (18674) 56, 361
To Norway, Mother of the Brave (Norwegian) (65929) 48, 338
Toreador Song ("Carmen") (Bizet) (88327) 15, 19, 28, 115, 202, 272
Tosca—Cantabile di Scarpia (Puccini) (88122) 242, 346

PAGES

Tosca—Vissi d'Arte (Puccini) (74400) 242
Träume (Wagner) (55041) 114, 195, 231
Traviata, La—Ah, fors è lui (Verdi) (88018) 237, 375
Tree, The (Nordraak) (65928) 121, 337
Trempe Ton Pain (Old French) (72165) 39, 294
Tristan and Isolde—Isolde's Love Death (Wagner) (55041) 114, 195, 231, 380
Tristan and Isolde—Prelude (Wagner) (68210) 231, 379
Triumphal March ("Aïda") (Verdi) (35265) 22, 163, 238, 375
Troika en traineaux (Tschaikowsky) (74630) 119, 373
Trovatore—Ai nostri monti (Verdi) (89060) 237, 375
Trovatore—Anvil Chorus (Verdi) (17563) 19, 374
Trovatore—Miserere (Verdi) (16371) 166, 374
Trumpet Shall Sound, The ("Messiah") (Händel) (74080) 164, 309
Tu se' morta ("Orfeo") (Monteverde) (45083) 205, 333
Tutti i fior—See "Duet of the Flowers"
Twelfth Mass—Gloria (Mozart) (35678) 21, 335
Twelfth Night—Hold Thy Peace (17724) 58, 362
Twilight of the Gods—See "Götterdämerung"
Two Folk Songs of "Little Russia" (Arr. Zimbalist) (64727) 46, 385
Two Folk Songs (Russia) (70034) 171
Two Folk Songs with Lute Accompaniment (Swedish) (63429) 50, 369
Two Folk Songs (Polish) Krakowiak—Na Wawel, Na Wawel (63460) 47, 343
Two Grenadiers, The (Schumann) (74556) 27, 103, 359
Two Hungarian Dances (Brahms) (74303) 44, 175, 274
Two Hungarian Folk Songs (69072) 44, 313
Una Voce poco fa ("Barber of Seville") (Rossini) (88097) 216, 350
Un bel di vedremo ("Madame Butterfly") (Puccini) (88113 ..... 202, 242, 345
Under the Greenwood Tree (Shakespeare-Arne) (17623) 154, 363
Unfinished Symphony (Schubert) (35314) 100, 358
Unfold Ye Portals ("Redemption") (Gounod) (35075) 28, 256, 301
Valkyrie, The—Ho-yo-to-ho (Wagner) (87002) 18, 230, 378
Valkyrie, The—Magic Fire Scene (Wagner) (74736) 230
Valkyrie, The—Ride of the Valkyries (Wagner) (74684) (35369) 114, 147, 230, 378
Valkyrie, The—Wotan's Farewell (Wagner) (64278) 195, 230, 378
Valse de Concert (Hasselman) (55102) 153
Valse Triste (Sibelius) (35437) 121, 199, 364
Vanka (Folk Song) (63153) 46, 352
Variations (Tartini) (64156) 175, 370
Venal My Enemies Call Me (Cantabile Scarpia) ("Tosca") (Puccini) (88122) 242, 346
Venetian Serenade (Svendsen) (65928) 121, 369
Veni, Creator Spiritus (Hymn of Charlemagne) (Ancient Latin Hymn) (55072) 73, 278
Vesti la giubba ("On With the Play") (Pagliacci) (Leoncavallo) (88061) 244, 320
Vieni, al contento (In Forest Depths) ("Lakmé") (Delibes) (64171) 248, 286
Viking Song (Coleridge Taylor) (64786) 131, 282
Vissi d'Arte ("Tosca") (Puccini) (74400) 242
Vittoria mio core (Carrisimi) (17703) 86, 208, 277
Voce di donna—La Gioconda (Ponchielli) (64876) 240, 343
Voi che sapete—Marriage of Figaro (Mozart) (88067) 94, 213, 335
Vous dansez Marquise (Lemaire) (64811) 15, 319
Waltz Étude (Saint-Saëns) (74588) 127, 179, 355
Waltz Song ("Romeo and Juliet") (Gounod) (74512) 15, 28, 115, 247, 302
Wanderer, The (Schubert) (68339) 100, 357
War Song of the Normans (Old French) (17725) 78, 297
Watch, The (Carl Loewe) (68339) 100, 324
Wedding March—Midsummer-Night's Dream (Mendelssohn) (55048) 218, 339
Wedding, The (Bohemian Folk Song) (87554) 42, 272

	PAGES
Weel May the Keel Row—Highland Schottische (17331)	29, 362
Werther—Why Awake Me? (Massenet) (64234)	250, 327
We Swear by Heaven and Earth ("Otello") (Verdi) (89075)	19, 238, 376
What Shall He Have Who Killed the Deer (Bishop) (17623)	154, 363
When I Was Seventeen (Swedish Folk Song) (64808)	50, 370
When That I Was a Little Tiny Boy (English) (17724)	58, 363
When the Nightingale Shall Sing (Troubadour) (de Coucy) (17290)	78, 371
Whirlwind (Tourbillon) (Krantz) (18684)	157, 371
White Dog Song (Glacier Park Indians) (17611)	33, 171, 313
Who is Sylvia? (Schubert) (17634)	100, 357
Whoopee Ti Ti Yo (Cowboy Song) (*——)	60, 282
Why Awake Me? ("Werther") (Massenet) (64234)	250, 327
With Holy Water Anoint Me ("Thaïs") (89123)	250, 327
William Tell—Overture, Parts I, II (Rossini) (17815)	110, 145, 351
William Tell—Overture, Parts III, IV (Rossini) (18012)	145, 164, 351
Will-o'-the-Wisp (Sauret) (74183)	25, 149, 356
Willow Song ("Otello") (Verdi) (88148)	238, 376
Will Ye No Come Back Again (Scotch Bagpipes) (17140)	33
Witch's Dance ("Hänsel and Gretel") (Humperdinck) (87526)	125, 254, 312
With Holy Water Anoint Me ("Thaïs") (Massenet) (89123)	250, 327
Woodland Sketches (MacDowell) (45187)	139, 325
Wotan's Farewell—Part I (Wagner) (64278)	230, 378
Wotan's Farewell and Magic Fire Scene ("Valkyrie") (Wagner) (74736)	195
Wren, The (Demare) (16047)	157, 283
Xerxes—Largo (Händel) (88617)	28, 87, 210, 310
Year's at the Spring, The (Beach) (35693)	139, 263
Ye Banks and Braes o' Bonnie Doon (Scotch) (88150)	18, 362
Ye Birds Without Number (Ballatella) ("Pagliacci") (Leoncavallo) (88398)	244, 320
Yohrzeit (In Memoriam) (Silberta) (74595)	68, 317
Young Prince and the Young Princess, The ("Scheherazade") (Rimsky-Korsakow) (74691)	199, 349
You Spotted Snakes ("A Midsummer-Night's Dream") (Mendelssohn) (55060)	218, 330
Zaza piccola zingara (Little Gypsy) ("Zaza") (Leoncavallo) (64907)	244, 320
Zaza—Zaza piccola zingara (Little Gypsy) (Leoncavallo) (64907)	244, 320

*In preparation.